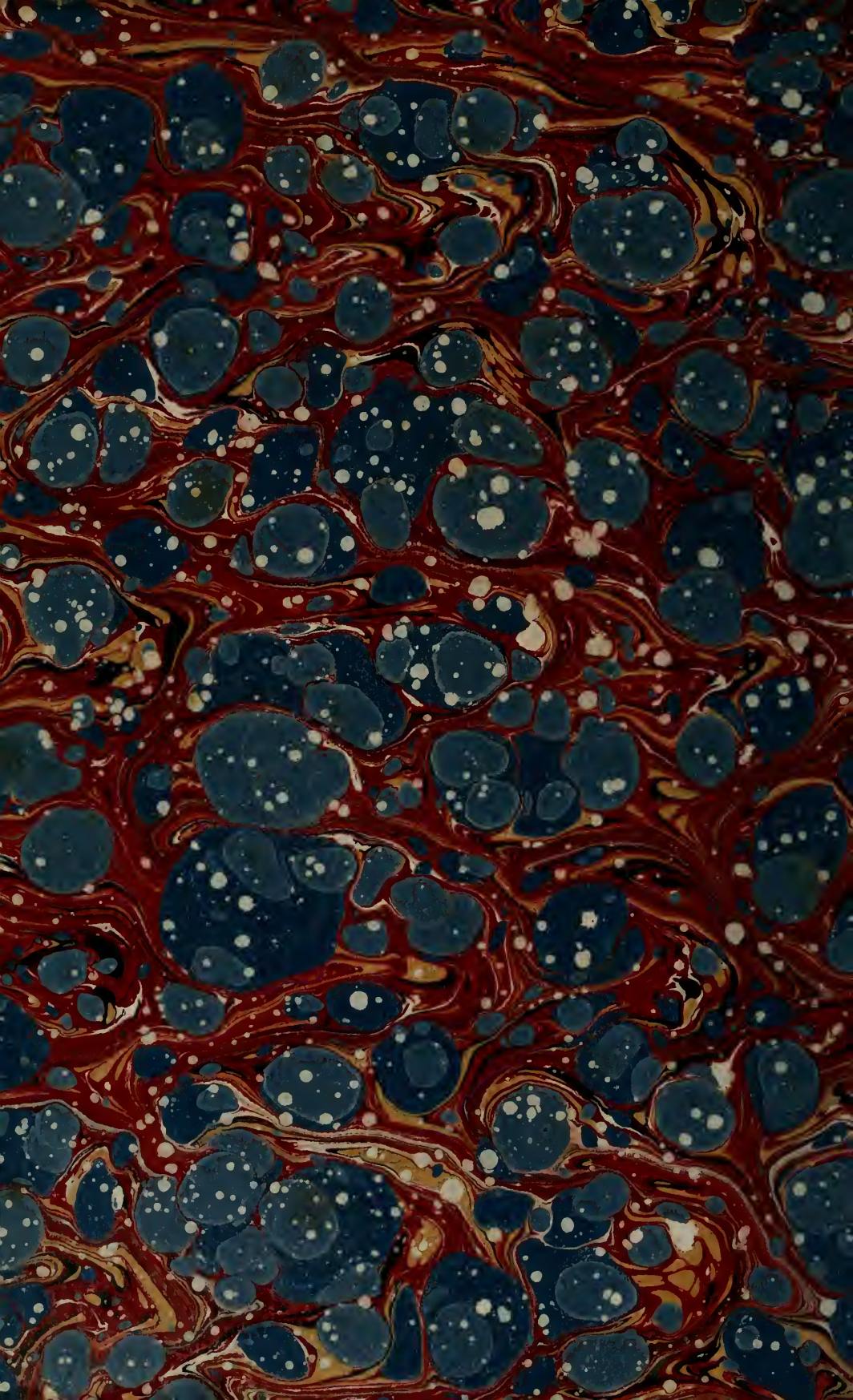

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CATALOGUE

OF THE

ENTIRE AND VERY CHOICE COLLECTION

OF

Engravings,

THE PROPERTY OF

JULIAN MARSHALL, ESQ.

COMPRISING THE

WORKS OF THE MOST EMINENT ENGRAVERS

OF THE

Ancient and Modern Schools

OF

ITALY, GERMANY, HOLLAND, FLANDERS, FRANCE AND ENGLAND.

The Prints are of the highest Quality,

BOTH AS TO IMPRESSION AND CONDITION, MANY HAVING FORMED THE CHIEF ORNAMENTS OF THE PRINCIPAL COLLECTIONS THAT HAVE BEEN DISPERSED FOR MANY YEARS PAST, IN THIS COUNTRY AND ON THE CONTINENT.

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BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

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AT THEIR HOUSE, No. 13 (late 3), WELLINGTON STREET, STRAND, W.C.

On THURSDAY, 30th of JUNE, 1864, and Eleven following Days, (Sundays excepted), at ONE o'Clock precisely.

May be Viewed Three Days previous, and Catalogues had.

J. DAVY and SONS, Printers, 137, Long Acre, London.

1864
June 30
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GETTY CENTER

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 6*d.*; above ten shillings, 1*s.*; above five pounds, 2*s.* 6*d.*; and so on.

III. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and resold.

IV. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser.

V. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

VI. Upon failure of complying with the above Conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the reselling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

VII. The whole to be sold with all faults and errors of description.

Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble servants,

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Mannheim	Artaria and Fontaine.
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Paris	M. Clement.
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Vienna	Artaria et Cie.
———	A. Posonyi.

In consequence of the almost uniform perfection, as to condition and earliness of impression, which distinguishes the Prints comprised in this Collection; the Compiler of the Catalogue has avoided, as far as possible, the practice of applying terms of exaggerated praise to each individual lot.

CATALOGUE

OF THE

CHOICE COLLECTION OF ENGRAVINGS,

THE PROPERTY OF

JULIAN MARSHALL, ESQ.

FIRST DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre Graveur.)

ALBERTI (Cherubino).

LOT				
1 — The Israelites leaving Egypt, after Polidoro da Caravaggio (5) *first state, before the arms and dedication, with broad margin, very rare* 1	1	-	-
2 — Henry IV of France, in an oval cartouche, ornamented with figures (124) *very rare* 1	-	15	-

ALDEGREVER (Heinrich).

3 — The Almighty warning Adam and Eve of the danger of partaking of the Fruit from the Tree of Life (2); Adam and Eve hiding from the presence of the Lord (4) 2	-	18	-
4 — Adam standing with the Apple in his right hand (9); Adam standing near a Lion (11); The Serpent tempting Eve, the companion print (12) 3	-	16	-
5 — The History of Ammon and Thamar (22—28) *the set complete, rare* 7	1	3	-

.	14	.	6 — The Judgment of Solomon (29); The Elders accusing Susannah (31) *from the Mariette collection*	2
.	4	.	7 — Judith with the Head of Holofernes (34); Dalila cutting off Samson's hair (35) *very rare*	2
2	6	.	8 — Dalila cutting off Samson's hair (36), *very rare;* David discovering Bathsheba at the Bath (37); The Annunciation (38), *rare*	3
1	7	.	9 — The Parable of the Rich Man and Lazarus, set of five prints (44—48), *rare*	5
.	10	.	10 — The Virgin with the Infant Saviour in her arms, standing upon a Crescent (50) *very rare*	1
1	.	.	11 — The Four Evangelists in the Clouds, with their Attributes, from designs by George Pencz (57-60)	4
.	16	.	12 — Tarquin and Lucretia (64); Mutius Scævola before Porsenna (69)	2
	2	.	13 — Titus Manlius ordering his Son to be decapitated (72); Mars (76); The Infant Hercules in his Cradle strangling the two Serpents (83)	3
3	13	.	14 — The Labours of Hercules (83-95) *very rare complete; from the Gawet collection*	13
1	2	.	15 — Thisbe finding Pyramus dead (101); Thisbe stabbing herself (102); Fortune (106)	3
1	7	.	16 — The Virtues and the Vices, represented by female figures (117—130) *the set complete, rare*	14
1	1	.	17 — Intemperance (132); Death and the Pope (39); Death and the Cardinal (40)	3
	15	.	18 — A pair of the Wedding Dancers (169); A Soldier surprising a Monk and a Nun (178), *extremely rare*	2
10	.	.	19 — William Duc de Juliers (181) *first state before the words "In imaginem illusstriss," etc., from the Morant Collection, very rare*	1

20 — Bernard Knipperdolling, Chief of the Anabaptists at Munster (183)
extremely rare 1

21 — Martin Luther (184)
very rare 1

22 — Heinrich Aldegrever at the age of Twenty-eight (188)
rare 1

23 — Heinrich Aldegrever at the age of Thirty-five (189)
very rare 1

24 — Dance of Naked Infants (205)
rare 1

25 — Design for a Dagger Sheath (213); Another Design for a Sheath, with a figure of the Whore of Babylon (226); and a third of a similar description, with the figures of a Man and Woman nude (248), *all of them extremely rare* 3

26 — A Branch of Ornamental Foliage, enriched with masks and fishes (236)
rare 1

27 — Design for the Sheath of a Poignard (259)
extremely rare 1

28 — Panel of Ornamental Foliage springing from the legs of a Satyr (279); Panel of Grotesque Ornaments, with Male and Female Satyr (282) 2

ALTDORFER (Albrecht).

29 — Judith (1); Solomon's Idolatry (4); Christ driving the Money-changers from the Temple (6) 3

30 — Christ on the Cross (7); The Virgin Enthroned (13); The Virgin and Child with St. Anne (14); The Virgin, 1507 (15) 4

31 — The Virgin and Child with St. Anne (14); The Virgin in a Landscape (17)
rare 2

32 — St. Christopher (19); St. Jerome in a Cavern (21) 2

33 — St. Jerome and the Lion (22) 1

34 — Hercules and the Muse (28); Venus with Cupids (32); Venus, *copy from Marc-Antonio* (33) 3

.	11	.	35 — Venus leaving the Bath, *copy from Marc-Antonio* (34); Judgment of Paris (36); The Centaur (37)	3
.	6	.	36 — Mutius Scævola (40); Dido stabbing herself (42)	2
.	8	.	37 — Dido stabbing herself (42); The Punishment of the Woman who insulted Virgil (43)	2
.	16	.	38 — An Allegory of a Knight in Armour (50); The Little Ensign (52)	2
1	11	.	39 — The Violin Player (54); The Architect (55); Martin Luther (61)	3
1	10	.	40 — Martin Luther, a profile in a circle, ornamented with foliage (61) *very rare*	1
1	13	.	41 — A HALBEERDIER standing near two Columns *excessively rare, undescribed by Bartsch and Passavant*	1
* 7	7	.	42 — History of the Fall and Redemption of Man (1 to 40), *woodcuts the set complete, very early impressions, with full margins, whole bound in morocco by Riviere, rare*	40

ANONYMOUS EARLY ITALIAN.

14	.	.	43 — TWO SHIPS, BOTH SAILING TO THE LEFT; a dog is sitting at the extremity of the prow of that on the right; the other has a skeleton standing on the forecastle; there appear to be minute figures in the rigging, and the mast broken, and falling forward *engraved most carefully with a very fine point; it has been ascribed to Mocetto, but on no certain grounds—presque unique. From the Wellesley Collection*	1

GIUOCO DEI TAROCCHI.

4	15	.	44 — ERATO XIV; MELPOMENE XVII; POSIA XXVII *all in the pure early states before the plates were retouched*	3

ANONYMOUS, 1524.

.	7	.	45 — Dancing Peasants (*B.* IX. 148) *attributed by Heïnecken to Bartholomew Beham*	1

ANONYMOUS.

46 — PRINCE FREDERICK HENRY, "Eldest sonne of the thrice illustrious Fredericke King of Bohemia," etc., richly habited, in an oval having an ornamental border. No name of painter or address
a beautiful print of the greatest rarity, with fine margin; from the Martin Collection 1 — 2 . .

47 — The Gunpowder Conspirators
the original plate, with twelve Latin, thirteen French, and four Dutch lines; from the Townley and Tunno Collections, very rare 1 — .3 . .

48 — Thomas Percy, the Conspirator
oval, with two medallions of his execution 1 — 1 14 .

AUDRAN (Benoit).

~~49~~ — The Rape of Dejanira, after Guido Reni 1

50 — Zephyrus and Flora, after Antoine Coypel
with full margin 1 — . 7 .

AUDRAN (Jean).

51 — John Hampden, after Richardson, "Vindex Libertatis"
with fine margin, very scarce 1 — 1 6 .

52 — The Finding of Moses, after Coypel
rare undescribed proof, before any letters 1 — . 19 .

BAKHUIZEN (Ludolf).

53 — The Series of Marine Views (1—10)
a remarkably early set, printed on Dutch paper, bearing the arms of Amsterdam, with full margin, very rare. This set also contains the engraved title and the portrait of Bakhuizen in mezzotint 12 — 3 13 6

54 — The Series of Marine Views (1—10)
another fine set, with full margin, on a French paper, rare 12 — 2 10 .

55 — Portrait of Bakhuizen
mezzotint, rare, with a fine specimen of his autograph writing 3 — . 15 .

BALDINI (Baccio).

70 . . 56 — EL LIBRO INTITULATO MONTE SANCTO DI DIO, by Antonio Bettini, printed at Florence by Nicolo di Magna, 1477

a fine and perfect copy of this extremely rare book, so interesting in its connection with the early history of the art of Engraving. The prints, by Baldini, are in beautiful condition, being impressions taken before the plates were at all worn. The title-page and the initial letters are illuminated by a contemporary limner. "Volume très rare, et recherché parce qu'il est le premier livre connu où l'on trouve des planches en taille-douce."—*Brunet Manuel du Libraire.*

Ottley, vol. I, p. 374, et seq. gives a full and detailed account of this remarkable book, which is so rare that it has seldom if ever occurred in a public sale. It contains three prints, two of which are nearly the full size of the page, 9⅞ inches high by 7 inches wide.

I. The first represents a steep and rocky mountain, on the summit of which is the figure of Christ in Glory, surrounded by cherubs. From the middle of the print, at bottom, a ladder rises to the top of the mount, which a good friar is represented as beginning to ascend. The steps of the ladder are named after the Christian virtues. On the right is a figure of Christ on the Cross, and on the left is the figure of a young man, richly dressed, looking towards Heaven, and exclaiming, "Levavi Oculos meos I montes," &c.

II. The second represents a majestic figure of Christ standing in a glory of flames, and surrounded by angels and cherubs, 10¼ inches by 7 inches.

III. The third is a representation of Hell, and is smaller than the other two, being 6½ inches in width by 4¾ in height. In the centre is the figure of Lucifer, surrounded by the damned, who suffer various punishments.

the book is in perfect condition, and bound in old French morocco

1 5 . 57 — The Infernal Regions, from Andrea Orcagna's picture in the Campo Santo at Pisa

a modern impression 1

BALECHOU (Jean Joseph).

4 4 . 58 — Ste Geneviève, after Van Loo

artist's proof before any letters, *with remark, fine; from the Durand and Hawkins Collections* 1

59 — THE STORM, AFTER VERNET
first state, with the error in spelling the word "compagnie," and before the lines over the inscription and the completion of work on the arch, very rare 1

60 — THE CALM, FIRST STATE, *very rare;* and THE STORM, BOTH AFTER VERNET 2

61 — THE BATHERS, AFTER VERNET
first state, fine and rare 1

BARBÉ (JEAN BAPTISTE).

62 — The Annunciation.—St. Peter baptising a Female.—Christ on the Cross.—Christ on the Cross with the three Maries.—The Infant St. John.—The Almighty receiving the Body of the Saviour.—From his own designs, *all with margins, rare* 6

63 — FRANÇOIS XAVIER, the Jesuit Saint
very early impression, with broad margin 1

BAROCCIO (FEDERIGO).

64 — THE ANNUNCIATION, from a picture painted for the Church of the Holy Virgin of Loretto (1) 1

65 — THE VIRGIN IN THE CLOUDS, with the Infant Jesus (2), and reverse copy; *both from the Collections of Richard Ford and Dr. Wellesley* 2

66 — Saint Francis receiving the Stigmata, from a picture in the Church of the Capuchins at Urbino (3) 1

67 — THE VIRGIN AND OUR SAVIOUR APPEARING TO ST. FRANCIS (4); *from the Mariette Collection* 1

BARTOLOZZI.

68 — Madonna della Seggiola, after Raffaelle, *printed on satin.*—Madonna, after Sasso Ferrato; and various *proofs* of Book Plates, Tickets, &c. 7

69 — Ariadne, after Cipriani, *choice and rare proof before the lines,*—with 2 others, *in equally choice proof states* 3

.	4	.	70 — Jupiter Dodœnœus, Marlborough Gem, *choice proof;* and two *proofs* of Sir Foster Cunliffe's Book Plate, *very rare* 3	Jones
.	6	.	71 — Nymphs Bathing, after Barralet and Cipriani *proof before letters* 1	Marshall
	6	.	72 — The Flood Landscape, oval, in a square border, after Barralet and Cipriani *proof before letters* 1	Palmer
.	16	.	73 — Murder of the Innocents, after Guido *artist's proof, the last and best work of this talented engraver* 1	do
1	1	.	74 — Clytie, after Carracci *choice and rare prof, before arms or any letters* 1	Nicol

BEATRICI (Niccolo).

1	.	.	75 — The Virgin enthroned (29) *an early impression, with broad margin, rare* 1	Hollar
2	12	.	76 — Henry II King of France, after Luca Penni (30) *very rare* 1	do
1	1	.	77 — St. Elizabeth, Queen of Hungary, relieving the distressed, after Muziano (31) *first state, very rare; from the Esdaile Collection* 1	Palmer
.	6	.	78 — St Jerome kneeling before a Crucifix, after Muziano (32) *first state, before the address of Lafrery, rare* 1	Strange
1	2	.	79 — A single Figure, from the Martyrdom of St. Peter, after Michael Angelo *before the plate was reduced in size, undescribed; from the De Fries and Wellesley Collections* 1	Rosel

BEAUVARLET (Jacques Firmin).

6	15	.	80 — Molière (J. B. Poquelin de), after Bourdon *curious engraver's proof, the face and hands in outline, with a square border, arched inside at the top, adorned with masks and other emblems of the Drama, and before any letters* The same, *artist's proof, entirely finished, the above-described border is suppressed, also before any letters* VERY RARE 2	Hollar

81 — THE SAME
a new border is engraved round the portrait, but not completely finished, before any letters, very rare 1 — 6 6 .

82 — The same
with the title on the scroll at the top, the border finished, but before the dedication, first published state, scarce — 1 1 .
The same
an impression in the ordinary state 2

83 — Madame du Barry, after Trouais
proof before the letters, very rare 1 — 5 5 .

84 — The Departure and the Return of the Messenger, after Boucher
proofs before any letters, rare, with margins 2 — 3 3 .

85 — "LES COUSEUSES," after Guido Reni
proof before any letters, rare, with margin 1 — 2 14 .

86 — "Les Confidences," after Van Loo
proof before any letters, rare 1 — 2 2 .

87 — "La Sultane," after Van Loo
proof before any letters, rare 1 — 1 1 .

BECCAFUMI (DOMENICO).

88 — Two Academical Figures
first state before the words "Micarinus fec.;" from the Wellesley Collection 1 — 4 .

BEGA (CORNELIUS).

89 — Bust of a Young Female (2)
first state — 15 .
Head of an Old Man looking upwards (3)
Head of an Old Man smiling (4)
Head of a Peasant laughing (5) 4

90 — Head of a Peasant, seen in profile (6)
first state — 16 .
Bust of an Old Woman (7)
first state before the border, rare
The Man in a short cloak (8)
first state
The Female carrying a pitcher (9)
first state 4

.	7	.	91 — The Man with his hands under his cloak (10) The same (10) *with the top line extended and thickend in parts* The Female smoking (11) Also a second impression	4
.	6	.	92 — The Old Woman with the large pitcher (12); The Smoker seated (13); The Old Woman standing (14)	3
.	17	.	93 — The Peasant in a short cloak (15) *before the outline was strengthened, and before the marks with the dry-point near the left hand were erased* The same (15) *the outline strengthened, particularly to the right, the marks of the dry-point to the right taken out*	2
.	12	.	94 — The Toper (16) *first state, before the outline was cleared to the left of the cap, and before the superfluous touches with the dry-point were erased*	1
.	8	.	95 — The Toper (16) *another of the same state, but cut to the marginal line* The same (16) *second state, with the outline of the cape cleared, and with the superfluous scratches erased*	2
.	9	.	96 — The Peasant with his hat in his hand (17) *an early impression* The Woman carrying a basket on her head (18) *first state, with the stone on the rising ground to the extreme left* The same (18) *second state, the stone on the left burnished out, and with it a portion of the marginal line* The same (18) *third state, with the horizontal line which crosses the right foot partially erased*	4
.	16	.	97 — The Peasant at the Window (19) *a very early state, apparently the pure aqua-fortis, before the dry-point work, which is seen all over the figure in the after state, and before the marginal line was strengthened* The same (19) *second state, the figure and the background within the casement much worked over, and the marginal line strengthened*	2

98 — The Peasant lighting his pipe (20)
an early impression
The Peasant's Family, a sketch (21)
an early impression
The Peasant seen from behind (22)
an early impression 3

99 — The Party near the Chimney (23)
an early impression, with margin
The Party near the Chimney (23) 2

100 — The Caresses resisted (24)
an early impression
The two Lovers at a Table (25) 2

101 — THE DANCE (26)
first state, with the background white (26)
The Dance (26)
second state, with the background black (26) 2

102 — The Singer, a sketch (27)
an early impression
The Mother (28)
an early impression 2

103 — THE THREE TOPERS (29)
an early state, with the traces of a different cap on the head of the peasant on the right
THE SAME (29)
a rather later state, with the cap still there, but hardly perceptible
THE SAME (29)
second state ; the cap is taken out 3

104 — The Mother seated near the window with her Husband (30)
an early impression
THE FAMILY seated in a Cabaret (31)
a very early impression 2

105 — THE OLD INNKEEPER (32)
an early impression 1

106 — The Young Innkeeper (33)
an early impression before the address 1

.	17	.	107 — The same (33) *before the address; from the Dumesnil collection, with margin*	1
.	10	.	108 — The old Peasant caressing the Waitress (34)	1
.	10	.	109 — The Interior of a Cabaret (35) *an early impression, before the address*	1
.	16	.	110 — The Interior of a Cabaret (35) *before the address, and with margin*	1
			BEHAM (Barthol).	
2	3	.	111 — Judith seated on the body of Holofernes (3); Judith with the head of Holofernes (4)	2
3	10	.	112 — St. Chistopher (10) *first state before the background, very rare*	1
4	5	.	113 — Charles V (Emperor) (60) *very rare; from the Archinto Collection*	1
6	15	.	114 — Ferdinand I (Emperor) (61) *first state before the address of J. ab Heyden, very rare*	1
			BEHAM (Hans Sebald).	
1	10	.	115 — Adam and Eve (1—2)	2
.	7	.	116 — Adam and Eve driven from Paradise (7)	1
3	3	.	117 — Judith placing the head of Holofernes in a sack (10) *first and second states* Judith holding the head of Holofernes (11) Judith with the head of Holofernes (12) *two impressions*	5
2	6	.	118 — The Virgin and Child with a Pear, (18) The Virgin and Child with a Paroquet (19) *very rare*	2
.	9	.	119 — The Man of Sorrows (26) *early impression, very rare*	1
1	2	.	120 — Head of Christ, 1520 (29) The Saviour of the World (30) *first and second states*	3

121 — THE PARABLE OF THE PRODIGAL SON (31—34) 8 8 .
curious set before the retouch, and accompanied by an early state of each plate, showing very curious variations, very rare 8

122 — St. James the Minor (45) 1 10 .
The Four Evangelists (55—58)
first states ; from the Beckford Collection 5

123 — Cimon nourished by his Daughter (74) ; Cimon nourished by his Daughter (75) ; Cleopatra (76) 3 4 . .

124 — LUCRETIA STABBING HERSELF (79) . 19 .
first and second states, rare 2

125 — The Justice of Trajan (82) 3 5 .
The Judgment of Paris (89)
first and second states 3

126 — THE LABOURS OF HERCULES (96—107) 9 9 .
most curious and interesting series of states, showing many variations hitherto quite undescribed. There being three states of the following prints, 96, 97, 98, 99, 102, 103, 104, *and two states of the remainder. This is probably the most perfect set in existence, and possibly unique* 31

127 — Six of the Labours of Hercules (100, 101, 104, 105, 106 and 107) 2 . .
duplicate impressions in the early states
Jupiter and Leda (112) 7

128 — THE SEVEN PLANETS (113—120) 2 4 .
perfect set, with the first title, accompanied by a series of earlier states of five of the pieces, very curious and rare 16

129 — The Seven Liberal Arts (121—127) 7 . 16 .

130 — The Christian Religion victorious over Sin (128) . 9 .
first state before the clouds behind the arch in the sky, etc., rare 1

131 — THE KNOWLEDGE OF GOD and the seven Christian Virtues, represented by full length winged female figures (129—136) 3 . .
first and second states, very rare 16

2	·	·	132 — Patience (138) *three states of this fine print; the first being from the Esdaile Collection* 3	Roth
2	7	·	133 — Good Fortune (140); Bad Fortune (141) 2	Posonyi
1	17	·	134 — The Triumph (143) L'Impossible (145) *two states, the first before the parallel lines on the rock, etc.* 3	Clerne
1	10	·	135 — A young Woman walking, accompanied by Death (149); Death seizing a naked Woman (150) 2	do
·	15	·	136 — The Village Festivals (154—163); The Feast, (164), *before the plates were retouched, but No.* 161 *is wanting* 10	Lemaire
1	16	·	137 — The set of Dancing Peasants (166—177) *before the plates were retouched, but wanting the first plate* (166) 8	do
·	13	·	138 — The Village Bridal Procession (180, 181, and 185) The Peasant with a fork (188) *first state* The Companion print (189) *first state* 5	do
1	·	·	139 — Three Soldiers with a dog (196) The Sentinel over the Powder Casks (197) *first and second states* 3	Posonyi
1	5	·	140 — St. Géneviève (215) *first and second states* The Head of a Horse (218) 3	Roth
	11	·	141 — Study of a Man's Head (219); Study of a Woman's Head (220) 2	Hollow
2	9	·	142 — The Infant Buffoon (230) *from Beckford's Collection* The Mask with scrolls of ornamental foliage (231) *both rare* 2	Posonyi
1	7	·	143 — Vignette with ornamental scroll (235); "Les Deux Génies" (236) 2	do
3	·	·	144 — A Vase supported by two children (242); The Capital and Base of a Column (247); The Arms of Sebald Beham (254); "Les Armoiries d'Imagination" (255); A Winged Girl bearing an Escutcheon of Arms (258) 5	Gutekunst

BELLA (Stefano della).

146 — Le Reposoir ou "Fête Dieu" 1 | 1 | 10 | .
first state, before Van Westerhaut's address

*** "Pièce recommandable, et rare à trouver bonne d'épreuve; elle est regardée à juste titre comme un des plus beaux morceaux de ce maître."—*Jombert, No.* 83.

147 — St. Prosper descending from the sky and discomfiting an army on the Plains of Reggio 3 | 15 | .
first state, before the arms, drapery, and Latin inscription commencing "Ill. Domino Dno. Co. Francisco Calcanes," with fine margin; from the Gervaise Collection 1

*** "Cette estampe est extrêmement rare, mais elle l'est encore plus avant cette inscription latine, etc."—*Jombert, No.* 68).

148 — Mount Joie, St. Denis, French King at Arms 2 | 2 | .
with margin 1

*** "Morceau rare et du bon temps de cet artiste."—*Jombert, No.* 99.

149 — Perspective View of the Pont Neuf, Paris 1 | . | .
first state, before the weather-cock on the top of the church of St. Germain, l'Auxerrois, very rare 1

BERGHEM (Nicolas)

150 — THE COW DRINKING (1) 13 | . | .
first state, with the name etched in large characters, and before the address of Visscher; from the Arosarena Collection; very rare 1

151 — The Watering Cow (2) 1 | 5 | .
first state, before the address of F. de Wit, fine margin 1

152 — THE THREE COWS (3) 15 | 15 | .
proof before the name of Berghem, of excessive rarity 1

153 — THE BAG-PIPER, "LE DIAMANT" (4) 19 | 10 | .
first state, before the name of Berghem, very rare. The last impression sold in this state brought £35. 1

27	.	.	154 — THE MAN SEATED ON AN ASS (5) *first state, pure etching before the additional work, of excessive rarity* 1	Bolton
2	2	.	155 — The Shepherd playing the flute (6) *first state, pure etching, before the dark shadows in the foreground, rare* 1	Babing
2	2	.	156 — Landscape, with a shepherd and woman in conversation (7) *very rare with margin* 1	Dreyp
1	.	.	157 — The Shepherd seated on a fountain (8) *before the number and before the address of De Wit* 1	
1	2	.	158 — Halt near a Cabaret (11) *before the number and before the address of De Wit* 1	Marsha
1	4	.	159 — Crossing the Stream (12) *before the address of P. Goos was effaced, and before the number; from the Beckford and Harford Collections* 1	Hollow
.	11	.	160 — Four oblong subjects of Animals (13-16) *first states, with Visscher's address* 4	Babing
7	.	.	161 — "Les Vaches à la laitiere" (23-28) *second states, with the numbers, but before some additional work; from the Arosarena Collection* 6	Hollow
12	5	.	162 — Set of Etchings of Sheep, called the Woman's Book (29-34) *first states, pure etchings, before the numbers and the inscription on the title, with margins, presque unique; from the Debois Collection* 6	Clem

449 " 19 " 6

END OF THE FIRST DAY'S SALE.

SECOND DAY'S SALE.

BERVIC.

LOT					
163 — St. John, after Raffaelle *artist's proof, with etched names*	1	2	4	.
164 — Hercules and Dejanira, after Guido BRILLIANT PROOF BEFORE LETTERS, WITH ARTISTS' NAMES ONLY	1	5	10	.

BETTELINI.

165 — Mater Sapientiæ, after Titian *fine proof*	1	.	10	.
166 — La Vierge aux Candélabres, after Raffaelle *proof before letters*	1	.	5	.

BINCK (Jakob).

167 — Head of Christ; The Virgin with the Infant Christ in swaddling clothes *both undescribed by Bartsch, and very rare* (*Passavant*, 106 *and* 109*b*)	2	1	10	.
168 — St. Anne and the young Virgin *undescribed by Bartsch* (*Passavant* 108) *rare*	1	.	10	.
169 — St. Anthony the Hermit (21) Fortune with a bridle, standing on a naked man (55) The Peasant with a pitchfork (59) The Peasant carrying a hare (61)	4	1	3	.

·	9	.	170 — The Soldier with his Mistress (63) The Ensign (64) The Shepherd (76)	3
.	12	.	171 — The Halberdier (68) The Man with a large sword (69) Two others from the same set, *but undescribed by Bartsch, Passavant mentions only one of them* (124) *excessively rare*	4
2	.	.	172 — Three Soldiers standing in conversation *undescribed by Bartsch and Passavant* The Soldiers gambling (74) The Soldier with the calebusse (78)	3
1	2	.	173 — Portrait of Christian III, King of Denmark (*attributed by Bartsch to Lautensack—Passavant, No.* 137)	1
3	.	.	174 — Portrait of Charles V, profile in a medallion *undescribed by Bartsch and Passavant; from the Arosarena Collection; very scarce*	1

BISCAINO (Bartolommeo).

·	16	.	175 — The Nativity (7) *first state, before Daman's address, the chef-d'œuvre of the master, very rare; from the Collection of Richard Ford* Also a Counterproof from a first state *from the Collection of Sir M. M. Sykes and Richard Ford*	2
·	7	.	176 — The Wise Men's Offering (9) *a very early impression, rich in bur* The Repose in Egypt (15) *an early impression, with broad margin*	2
·	7	.	177 — The Holy Family, with St. Joseph caressing the Infant Christ (16) *first state, before the name of Biscaino;* The Repose in Egypt, with four angels in the clouds (20) *first state, before the address of Daman*	2

178 St. Anthony and St. Paul (37)
first state, before the address of Daman; from Richard Ford's Collection 1 . 7 .

BLOEMAERT (Cornelius).

179 — St. Peter raising Tabitha, after Guercino
considered the Master's best production, and very rare; from the Debois Collection 1 14 .

180 — The Holy Family and the Infant St. John, after Annibale Carracci
proof before the address 1 1 12 .

181 — The Virgin Mary adoring the Infant Jesus, after Guido Reni, *with margin* 1 . 9 .

182 — The Virgin standing on a crescent, after Abraham Bloemaert; *from the Collection of F. Walker* 1 . 5 .

183 — St. Ignatius Loyola, adoring the Saviour, who appears to him bearing the Cross, after Abraham Bloemart
before the plate was altered 1 . 15 .

184 — The Player on the Bagpipes, after Abraham Bloemaert 1 . 4 .

BLOOTELING (Abraham).

185 — "Thomas Belasise, Lord Visct. Faucenberg, Baron of yarome," &c., after Maria Beale
proof before the introduction of y instead of i in the word Balasyse, very rare 1 7 10 .

186 — Hieronimus van Beveringk, Embassador from Holland to intercede for the Life of Charles I, after Maas
proof before all letters, extra rare 1 5 15 .

187 — H. Cocceius, an eminent Lawyer of Heidelberg, after Palamedes
proof before letters, with fine margin;
Erasmus, in mezzotint
extremely rare, before the plate was retouched, with fine margin 2 2 . .

188 — Nathaniel Highmore
proof before all letters; from the Strawberry Hill Collection, having the name written (under the portrait) by Horace Walpole 1

189 — Francis Mieris, in mezzotint
a very early impression 1

190 — James Fitzroy, Duke of Monmouth, half-length, in the robes of the Garter
with margin; a most beautiful portrait and rare 1

191 — Aert van Nes, Dutch Admiral
first state, before the name was completed, very rare; considered the chef-d'œuvre of the Master 1

192 — Michael Adriansz Ruyter, Admiral of Holland
"Blootcling fecit aqua forti et exc." 1

193 — St. Paul, a bust, the face turned to the left, and the eyes raised to heaven, mezzotint, after Van Dyck 1

194 — Peter Schout. Equestrian Portrait, from a picture painted by Netscher, Wouvermans, and Wynants
proof, excessively rare 1

195 — The Right Honble. Anthony Earle of Shaftesbury, after T. Greenhill
proof, before the motto beneath the arms; from the Blake and Martin Collections; very rare 1

196 — Edward Stillingfleet, Bishop of Worcester
proof before all letters, rare 1

197 — Abraham Symonds the Painter, in mezzotint, after Sir P. Lely, *first state, before Smith's address, with margin;* also the second state, *with the address* 2

198 — Cornelius de Wit, Brother of the Admiral, in mezzotint, after J. de Baan
proof before the name of Blooteling 1

199 — Studies of Lions, after P. P. Rubens
proofs before letters, two of them touched by the engraver 3

BOLSWERT (Boëtius à).

200 — Christ crucified between the two Thieves, after Rubens, (*Basan*, 87)
first state, *before the date, and with the address of Bolswert, fine margin, very rare* 1 — 6 10 .

201 — THE RAISING OF LAZARUS, after Rubens (*Basan*, 61)
unique proof before any letters, before much extra work, quite undescribed, and in perfect condition 1 — 30 . .

202 — The same
an impression in the finished state, rare 1 — . 11 .

BOLSWERT (Schelte A.)

203 — The Marriage of the Virgin, after Rubens
proof before any letters, with large margin; from the Weber Collection 1 — 3 11 .

204 — The Wise Men's Offering, after Rubens
from the Morant Collection 1 — 1 7 .

205 — The Return from Egypt, "Et erat subditus illis." after Rubens
first state, before Vanden Enden's address was erased, and with fine margin 1 — 2 2 .

206 — The Nativity, with Adoration of the Virgin, after Rubens
first state, with Vanden Enden's address, rare 1 — 1 8 .

207 — Holy Family with the Infant St. John, "Deliciæ meæ esse cum filiis hominum," after Rubens
first state before any address, fine margin 1 — 1 7 .

208 — Holy Family with the Infant Saviour caressing the Virgin, "Dilectus meus mihi, et ego illi," after Rubens
first state, before the address of "Bon Enfant," with margin 1 — 1 9 .

209 — Christ on the Cross, with a View of Jerusalem in the background, after Rubens
first state, with Vanden Enden's address; from the Debois Collection 1 — . 15 .

.	5	.	210 — The Virgin with the Infant Christ on her knee, with a Female Saint holding a palm, after Van Dyck 1	Hodl
/	5	.	211 — Holy Family, the Infant Saviour sleeping on its Mother's breast, after Van Dyck *first state, before the address, and with fine margin; from the Morant Collection* 1	do
2	2	.	212 — THE DEAD BODY OF CHRIST in the lap of the Virgin, attended by Angels, after Van Dyck *first state, with Vanden Enden's address; from the Collection of D. R. Clarke* 1	do
/	12	.	213 — The Repose in Egypt, with a group of angels dancing, after Van Dyck *first state, with the address of Vanden Enden, rare* 1	do
12	.	.	214 — CHRIST CROWNED WITH THORNS, after VAN DYCK *first state, before the cross hatchings on the leg and dress of the second soldier who is standing on the right, before the suppression of the bright light on the nostril of the man who is buffeting our Lord, and before the extra work in other parts of the plate. This impression was in the Collection of the Duke of Buckingham, and is* EXCESSIVELY RARE 1	do
12	12	.	215 — THE CRUCIFIXION, "CHRIST À L'EPONGE" *impression before the hand of St. John was laid on the shoulder of the Virgin, before additional work on the cross below the arm of the Magdalen, and before the shadow in the foreground from the foot of the soldier, with the words "A. Van Dyc pinxit" on the left-hand lower corner of the engraving itself, and with the dedication* FIRST FINISHED STATE, OF GREAT RARITY 1	Cler
.	6	.	216 — The Education of the Virgin *fine impression* 1	Ster
.	14	.	217 — Charles the Second and the Duke of York at the Hague *rare* 1	Ruga

da	218 — A Satyr holding a pipe, with goats and sheep in a landscape, after Jordaens *first state, with the address of Le Blond*	1	.	10	.
cett	219 — A Concert, entitled "Soo d'oude songen, soo pepen de jongen," after Jordaens	1	.	8	.
	LANDSCAPES AFTER RUBENS.				
loway P	220 — Ruins and figures *proof before any letters*	1	3	.	.
	221 — A Shepherd tending his flocks on the bank of a stream *proof before any letters*	1	1	11	.
	222 — The Waggon *first state, with Vanden Enden's address; from Hibbert's Collection*	1	1	4	.
nent	223 — Maids milking their cows, and a Sportsman shooting at some water-fowl *proof before letters*	1	2	7	.
unet	224 — Shepherds and Shepherdesses resting *first state, with Vanden Enden's address*	1	.	10	.
ngton	225 — The Rising Moon *proof before any letters, with margin*	1	.	16	.
nent	226 — A Forest with a Stag Hunt *proof before any letters, with margin*	1	2	5	.
ovar P	227 — A Dance of Villagers *proof before any letters*	1	4	.	.
	228 — A Storm on the Sea Coast *first state, with Vanden Enden's address*	1	.	5	.
nent	229 — A Stream with figures and cattle, woman drawing water *proof before any letters*	1	2	10	.
gal	230 — A Tempest, after Andreas Van Artvelt *proof, with the artists' names, very rare*	1	1	.	.

BONASONE (Giulio).

1	.	.	231 — Moses striking the Rock, after Parmigianino (5) *with brond margin*	1
.	9	.	232 — Judith and her Servant leaving the tent of Holofernes (9) *first state, before the address*	1
.	11	.	233 — Jesus Christ laid in the Tomb, after Titian (44)	1
.	5	.	234 — The Virgin seated in a landscape (54)	1
.	18	.	235 — The Virgin standing before the entrance of the Sepulchre, with the dead body of Christ laid out on a table, after Raphael (60) *inscribed Mariette*, 1664, *on the front*	1
.	4	.	236 — Virgin and Child, with Saints, after Parmigianino *from the Harford and Morant Collections*	1
.	9	.	237 — The Virgin and the Infant Jesus in the Clouds, with St. John kneeling at their feet, after Parmigianino (62)	1
.	10	.	238 — The Birth of St. John the Baptist (76) *with margin; from the Hawkins Collection*	1
.	9	.	239 — Silenus riding on an Ass, supported by Fauns (88) Silenus brought before Midas (89) *with fine margin*	2
.	13	.	240 — The Triumph of Love (106) *undescribed proof before the address "Tom. Barl. exc.," very rare*	1
.	18	.	241 — The Rape of Europa (109) *from the Collections of Sir Peter Lely and Michael Rysbrack*	1
.	14	.	242 — The Judgment of Paris (112) *rare*	1
3	.	.	243 — Four proofs of the Loves of the Gods: Bacchus presenting Grapes to two Females (147); A God embracing a Goddess in presence of Cupid (155); Pluto embracing Proserpine (157); and another *of the greatest rarity; from the Collection of Sir Thomas Lawrence*	

244 — Landscape, with a Temple built in the middle of the Sea (176)
an early impression, very rare 1

BOTH (Jan).

245 — The Woman riding on a Mule (1)
first state before the shading of the figures in the distance, of excessive rarity 1

246 — The Woman riding on a Mule (1)
second state, with the shadow over the distant figures, but before Matham's address, very rare 1

247 — The Woman riding on a Mule (1)
third state, with Matham's address, which was erased in the next state, rare 1

248 — The Waggon drawn by Oxen (2)
first state, proof before the names of Both or Matham, of excessive rarity 1

249 — The Waggon drawn by Oxen (2)
second state, with the names, rare 1

250 — The Great Tree (3)
before the address of Matham was effaced; from the Morant Collection 1

251 — The Two Mules (4)
before the address of Matham was effaced; from the Morant Collection 1

252 — The Stone Bridge (5)
first state, pure aqua-fortis, before the ruled sky, and before much extra work on the water, and other parts of the plate, of the greatest rarity 1

253 — The Stone Bridge (5)
proof before the name of Both, rare 1

254 — The Muleteer (6)
proof before the name of Both, rare 1

2	12	.	255 — The Ferry Boat (7) *proof before the name of Both, rare*	1
			256 — The Two Cows on the banks of a stream (8) *proof before the name of Both, rare*	1
3	5	.	257 — The Fisherman (9) *first state before the name of Both, rare, and second state with the name*	2
			258 — The Wooden Bridge (10) *proof before the name of Both, rare*	1
1	1	.	259 — The Five Senses (11—15) *before the address of De Wit*	5

BOUT (PETER).

.	12	.	260 — THE FISH MARKET (1) *rare*	1
1	2	.	261 — THE SKATERS (2) *very rare; from the Dodd Collection*	1
1	1	.	262 — THE SPORTSMAN (4) *rare*	1
1	10	.	263 — THE JETTY (5) *from the Josi and Esdaile Collections, with broad margin, very rare*	1

BRESCIA (GIOVANNI ANTONIO DA).

2	4	.	264 — A Man seated on a Rock holding a staff in his left hand *very rare, not described by Bartsch; from the Wellesley Collection*	1

BRIOT (ISAAC).

1	10	.	265 — LOUIS XIII when young, with the Holy Spirit descending upon him. He stands crowned in front of the throne, dressed in his coronation robes, powdered with fleur-de-lis UNDESCRIBED	1

BRIZIO (Francesco).

266 — Madonna della Scodella, after Correggio (4) . 10 .
most curious unfinished proof, a portion of the background being merely in outline, and before all letters, probably unique 1

BROSAMER (Hans).

267 — Delila's Treachery to Samson (1) 1 1 18 .

268 — Christ on the Cross (6) 7 . .
this impression is considered the finest in existence 1

269 — John II, Abbot of Fulda 1 2 4 .

BROWNE (Alexander).

270 — Madame Jane Kelleway, after Sir Peter Lely, in mezzotint . 10 .
rare 1

BRUYN (Nicolas de).

271 — Elias, large landscape . 9 .
first state before the address, rare 1

BRY (Theodore de).

272 — A design for a Saucer, with a head in the centre, emblematical of Pride and Folly . 14 .
scarce

The Triumph of Bacchus 2

273 — Vitæ et Icones Sultanorum Turcicorum, Francf. ad Moen A° M.D. XCVI. *Fifty portraits in medallions, set in richly ornamental frames, accompanied by lives by Jan Jacob Boissard* 1 10 .
full bound red morocco, and richly gilt 1

CALLOT (Jaques).

(The numbers and quotations refer to Meaume's "La vie et les ouvrages de Callot.")

. 13 . 274 — The Massacre of the Innocents, the first plate (5)
first state before the letters, "Rare," with fine margin 1

. 10 . 275 — The Massacre of the Innocents, the second plate (6)
first state before the letters, "Rare," with broad margin; from the Gervaise Collection. Also, second state, with margin; from the same Collection 2

. 10 . 276 — Saint Nicholas (140)
proof before any inscription, but with Callot's name to the left within the front line of the foreground, rare 1

5 15 . 277 — The Village Fête, at Gondreville in Lorraine, known by the name of "Le jeu de boules," Très-jolie piecè (623)
first state, before Callot's name, which is written by the artist himself on this impression, in the lower left-hand corner, of the greatest rarity 1

1 5 . 278 — The set of Mendicants (685—709)
first states, with large margin before the Numbers, and the address of Silvestre, very rare, bound in whole morocco 24

*** This set unfortunately wants Nos. 687, 688, 689, 694, 705, and 708, but has a duplicate of 701, and four others belonging to another set.

. 12 . 279 — The Stag Hunt (1194)
an early impression, with fine broad margin 1

CAMPAGNOLA (Domenico).

2 2 . 280 — The Descent of the Holy Ghost (3)
very rare; from the Sykes, Beckford and Harford Collections 1

3 14 . 281 — THE MARTYRDOM OF A FEMALE SAINT, in presence of an Emperor (6)
excessively rare 1

CAMPAGNOLA (Giulio).

282 — St. John the Baptist (3). The Saint is represented standing, holding his garments with his right hand, while with the other he carries a bowl. Copied from Girolamo Mocetto
very rare ; from the Esdaile, Roscoe and Maberly Collections 1

283 — The Young Shepherd, seated on a bank and turned to the left, with two pipes in his right hand (6)
pure and early state, very rare ; from the Bammeville Collection, where it sold for £17 1

CANTARINI (Simon).

284 — The Repose in Egypt (2)
first state, pure etching before the name of Guido
The Repose in Egypt (6)
early impression, with margin
St. John the Baptist in the Desert (22) 3

285 — Jupiter, Pluto, and Neptune offering their Crowns in homage to the Arms of Cardinal Borghese ; sometimes called "Le Quos ego" (29)
before the arms of the Cardinal were effaced, very rare 1

286 — Mercury playing to Argus (31)
*** "Cette estampe est une des principales de l'œuvre du Pésarèse."—*Bartsch.*) 1

287 — Fortune (34)
first state before the name of Guido, very early proof, with margin. Also the second state 2

CARAGLIO (Jacopo).

288 — Holy Family, after Raffaelle (5)
first state, with the points on the cradle 1

289 — The School of the Ancient Philosopher (57), Dionysius the Areopagite with his Master Apollophanes at Heliopolis
very rare 1

290 — The Battle of the Buckler, after Raffaelle (59) 1

CARRACCI (Agostino).

	3		291 — The Virgin supporting the Infant Christ in her arms (31) *from the La Salle Collection* 1	Hollow
	10		292 — The Virgin and Child on a Crescent, after Ligozzi (34) 1	do
			*** "Cette estampe est une des plus parfaites d'Aug. Carrache, tant pour le dessein que pour la gravure."	
	10		293 — St. Francis in Extasy, after Francesco Vanni (57) *very early impression, with margin, rare* 1	Rosed
	1	6	294 — St. Jerome, after Francesco Vanni (74) 1	Marsh
2	14		295 — ST. JEROME (75) *first state, as left at the death of Agostino* 1	Hollow
			*** "Cette épreuve est extremement rare."	
	6		296 — The same, finished by Francesco Brizio *rare* 1	do
	14		297 — St. Jerome, after Tintoretto (76) *rare* 1	Sabin
			*** "Cette estampe est une des principales de l'oeuvre de notre artiste."	
	13		298 — The Virgin, St. Jerome and the Magdalen, after Correggio (95) *rare* 1	Rosed
	12		299 — The Marriage of St. Catherine, after Paul Veronese (98) *very rare* 1	Mars
			*** "C'est une des plus belles pieces d'Augustin Carrache."	
	4		300 — The Body of Christ supported by the Virgin and an Angel, after Paul Veronese (102) *first state before the address "Giacomo Franco Forma"* 1	do
	5		301 — The Madonna and two kneeling Votaries, after Paul Veronese (105) 1	do

302 — Pan subdued by Love, " Omnia vincit Amor " (116)
very rare 1 . 9 .

303 — MERCURY AND THE GRACES, after Tintoretto (117)
Mars rebuked by Minerva (118)
rare ; from the Archinto Collection 2 1 2 .

304 — THE RECIPROCATION OF LOVE (119) ; The Fruits of Love (120) ; *and two companion prints, which are undescribed by Bartsch*, the first representing CUPID KINDLING THE FLAME OF LOVE, and the second LOVE'S VOTARIES ENCHAINED AND PUNISHED
of excessive rarity 4 13 10 .

305 — VENUS CHASTISING LOVE (135)
very rare 1 . 11 .

306 — FERDINAND DE MEDICI, Grand Duke of Tuscany (145)
very rare 1 3 3 .

307 — TITIAN (154)
FIRST STATE, *before the inscription* TITIANI VECELLII PICTORIS CELEBERRIMI AC FAMOSISSIMI VERA EFFIGES ;
of extraordinary rarity and perfect condition ; from the Archinto Collection, where it was sold for £25 1 36 . .

CARRACCI (ANNIBALE).

308 — THE ADORATION OF THE SHEPHERDS (2)
undescribed first state before the name, excessively rare ; from the Collections of John Barnard and Chambers Hall 1 1 12 .

309 — THE DEAD CHRIST OF CAPRAROLA (4)
first state before the name of Carracci, or the address of Van Aelst, very rare ; from the Wellesley Collection 1 5 5 .

310 — " LA VIERGE À L'ÉCUELLE " (9)
first state before the name of Carracci and the address of Van Aelst, very rare 1 1 15 .

1	5	·	311 — The Holy Family (11) *first state before the retouch, inscribed with Mariette's name on the face as well as the back* 1	Clemen
·	10	·	312 — The Penitent Magdalen (16) *first state before the letters* P. S. F. ; *from the Collection of M. Rysbraeck* 1	Fauve
			CARRACCI (Ludovico).	
·	4	·	313 — The Virgin and Child with the Angels (2) *inscribed with the name of Mariette* 1	Rosed
·	7	·	314 — Riposo of the Virgin, Infant Christ and St. Joseph (4) *engraved entirely with the burin, full of bur, excessively rare* 1	So

£57-18-6

END OF SECOND DAY'S SALE.

THIRD DAY'S SALE.

CLAUDE GELLÉE DE LORRAINE.

LOT

315 — THE FLIGHT INTO EGYPT (1)
first state, incorrectly described by R. Dumesnil as the second state, with slight marginal line, and before No. 44 p. 13," to the right at bottom, with margin, very rare 1 . 11 .

*** R. Dumesnil's first state does not exist.

316 — THE APPARITION (2)
first state, before the angles of the plate were rounded, very rare ; from the Bammeville Collection 1 1 5 .

317 — THE LANDSCAPE WITH A FORD (3)
first state, before the angles of the plate were rounded, and before the "No. 45, p. 1," at bottom, with margin, rare ; from the Esdaile Collection 1 . 6 .

318 — TROOP OF CATTLE DRINKING (4)
first state, before the angles of the plate were rounded, with margin, rare ; from the Dumesnil Collection 1 . 12 .

319 — THE STORM (5)
first state, pure etching before the number, and with the first inscription as described by Dumesnil, extremely rare ; from the Seguier Collection 1 4 . .

320 — The Dance on the River's bank (6)
third state, but an early impression ; from the Esdaile Collection, with margin 1 . 18 .

-	15	.	321 — The Shipwreck (7) *second state, the number being erased from the paper, with margin* 1	
2	4	.	322 — The Cowherd (8) *second state, with margin, rare; from the Esdaile Collection* 1	C Cerna
1	6	.	323 — The Artist sketching (9) *second state, with fine margin* 1	Drug
1	10	.	324 — The Dance under the Trees (10) *second state, before the angles of the plate were rounded, rare* 1	Do
1	9	.	325 — The Sea-port, with a lighthouse (11) *second state, with the number 7, but before the angles of the plate were rounded, rare* 1	Hollo
2	10	.	326 — The Brigands (12) *second state, before the number, with margin, very rare; from the Debois Collection* 1	Do
1	10	.	327 — The Sea-port, with a large tower (13) *second state, before the angles were rounded, rare* 1	Do
-	15	.	328 — The Same (13) *in the same state* 1	Jutekn
1	15	.	329 — The Wooden Bridge (14) *second state, with margin* 1	Jeffri
6	10	.	330 — The Sunset (15) *third state, before the completion of the marginal line, and before the date, &c., with broad margin, very rare; from the Dumesnil Collection* 1	Hollo
1	7	.	331 — Starting for the Meadows (16) *second state, before the angles of the plate were rounded, with margin, rare; from the Esdaile Collection* 1	Evan

332 — MERCURY AND ARGUS (17)
first state, pure etching, with margin, rare 1

333 — THE HERD OF CATTLE IN A STORM (18)
first state, before the cross lines in the sky, on the right, with broad margin, extremely rare 1

334 — THE GOATHERD (19)
second state, very rare 1

335 — THE SHEPHERD AND SHEPHERDESS CONVERSING (21)
first state, with the tree extending to the top of the print, and the failure in the biting seen to the right on the hind legs of the goat and the trunk of the tree, "extrémement rare" 1

336 — THE SAME (21)
second state, the tree reduced, but with the town in the distance, which was erased in the third state, "très rare" 1

337 — THE RAPE OF EUROPA (22)
first state, before the angles of the plate were rounded, with fine margin, rare; from the Vanden Zande Collection 1

338 — VIEW OF THE ROMAN FORUM (23)
first state, pure etching, "extrémement rare" 1

339 — View of the Roman Forum (23)
counterproof of the third state; from the Debois Collection 1

340 — THE VILLAGE DANCE (24)
first state, before the accident which occurred to the plate in the centre of the background, "très rare"

Third state
the effects of the accident removed, and some foliage added to the little tree on the left; from the Dumesnil Collection 2

341 — The Three Goats (26)
first state, with the marks of the needle on the border of the plate, "très rare;" from the Dumesnil Collection, with broad margin 1

.	10	.	342 — The Four Goats (27) *first state, with the marks of corrosion; from the Manini and Debois Collections*	1
.	5	.	343 — The two Landscapes (40) *very rare*	1

COLLAERT (Adrian)

.	13	.	344 — A set of six Plates, called the Annunciations, after Heindrik Goltzius	6

COLLAERT (Johan)

.	2	6	345 — The Baptism of Christ, after Goltzius	1

CORT (Cornelius).

.	5	.	346 — The Nativity, after Federigo Zucchero *proof, inscribed with Mariette's name*	1
.	5	.	347 — St. Jerome in the Desert, after Girolamo Mutiano *proof before letters, inscribed with Mariette's name*	1
.	7	.	348 — Tarquin and Lucretia, after Titian *first state*	1
.	15	.	349 — The Painter's Academy, after Jan Stradan *proof before any letters, with the inscription written with the pen. This state is undescribed*	1

COYPEL (Antoine).

(The numbers refer to Robert Dumesnil, Peintre-Graveur Français).

.	1	.	350 — Pan vanquished by Cupid (10) *first state, before the date "1692," with fine margin, very rare*	1

351 — Head of Democritus, the Philosopher of Abdera (12) . 1 6
very early undescribed state, not finished, being between the first and second mentioned by Dumesnil; it is touched on by the artist; from the Gervaise Collection; unique 1

*** Dumesnil's first state is pure aquafortis; unique.

352 — The same (12) . 2 6
second state, before the date, and before the alteration in the second verse, very rare; also two impressions of the third state; from the Gervaise Collection 3

CRAB (Master of the)

353 — The Annunciation (1) 9 . .
very rare 1

354 — Saint Gregory celebrating Mass (21) 8 15 .
very rare; from the Defries and Esdaile Collections 1

CRANACH (Lucas).

355 — St. Geneviève of Brabant, called by Bartsch the Penitence of St. Chrysostom (1) 1 . .
rare 1

DALEN (Cornelius Van).

356 — Charles II King of England, half-length, in armour, after S. Luttichuys 4 . .
proof before any letters, and before the alteration which was afterwards made in the face 1

357 — Henry Duke of Gloucester, after S. Luttichuys 5 5 .
proof before the arms or any letters; presumed to be unique in this state 1

358 — The same 2 7 .
proof with the arms, but before any letters, extremely rare 1

9	.	.	359 — PIETRO ARETINO, after Titian *proof before letters* GIOVANNA BOCCACCIO, after Titian *proof before letters* Giorgio BARBARELLI, called GIORGIONE, after Titian *proof before letters* SEBASTIANO DEL PIOMBO, after Titian *proof before letters* 4 *** Perfect set, very rare. The last set sold, in M. Thiers' sale, for £21.	Hollow
.	8	.	360 — Francis Deleboe Sylvius "*C. Van Dalen Junior delineavit et sculpsit*" 1	do
.	9	.	361 — Maurice Count of Nassau, after Flinck *perfect condition, rare* 1	do
4	15	.	362 — ANNA MARIA À SCHURMAN, standing with a book in her hand; an illustrated oval, after Jansen *proof before any letters,* "PRESQUE UNIQUE." *It is rare even in the finished state* 1	do
			DAULLÉ (JEAN)	
2	2	.	363 — FRANÇOIS FÉBURE DE LEMBRIÈRE, Evêque de Soissons *undescribed first state, before any letters* 1	do
.	18	.	364 — HYACINTHE RIGAUD *engraved for the reception of the artist into the Academy, from the picture in the Dresden Gallery* 1	Picker
	9	.	365 — Neptune appeasing the Storm, "Le quos-ego," after Rubens *proof before letters*	Rose
.	1	.	366 — Jacobus de Chapt de Rastignac, Archbishop of Tours 1	Hollow
			DELARAM (FRANCIS).	
9	2	6	367 — QUEEN MARY. "The Migtie Princess Marie by the Grace of God Queene of England, France and Ireland, &c.—Compton Holland excud." *first state, with broad margin, excessively rare* 1	Rose

368 — Sir Horace Vere, an illustrated oval from the Baziliologia
first state, with fine margin, very rare 1 . 19 .

369 — The Highe & Mightie Pr. Charles Pr. of Wales
first state, before the address, very rare 1 . 7 .

370 — William Burton de Falde, Antiquarian, "Anno ætatis suæ 47, 1622"
rare 1 . 7 .

DELPH (William James).

371 — Charles I, after Daniel Mytens
rare 1 1 6 .

372 — George Villiers Duke of Buckingham, after M. J. Mirevelt
the chef-d'œuvre of the master 1 . 12 .

373 — Dudley Carleton Viscount Dorchester, Ambassador at the Hague 1 . 5 .

DESNOYERS (Louis Boucher, Baron).

374 — La Belle Jardinière, after Raffaelle
artist's proof, *signed by the engraver, full margin* 1 29 .

375 — La Vierge aux Rochers, after Leonardo da Vinci
artist's proof, *with names only*, brilliant, and exceedingly rare 1 50 10 .

376 — Napoléon, after Gérard
superb proof on india paper, with full margin 1 1 15 .

DIE (Master of the).

377 — The Martyrdom of Saint Sebastian (14)
an early impression, with fine margin 1 . 12 .

378 — Cybele in her Car, after Julio Romano (18)
first state, before the retouch 1 . 6 .

379 — Apollo ordering Marsyas to be flayed, after Raffaelle (31)
before the retouch 1 . 15 .

1	·	·	380 — The Triumph of Love, a frieze, after Raffaelle (37) *first state, before the letter* B *on the die* 1	Hollo
4	4	·	381 — The Fable of Cupid and Psyche, after Raffaelle (39—70), the set of 32 complete *with the address of Salamanca, contained in a folio guard book, handsomely bound in old red russia extra, gilt edges; from the Library of George III, with his crown and initials on the side* 32	Rot
·	10	·	The following are Proofs, before the Retouch, of the same Set, and are of Extreme Rarity.	
·	10	·	382 — 1. Apuleius listening to the story of Psyche (39) 2. Divine honours paid to Psyche (40) 3. The Sisters of Psyche married to Kings (41) 7. Psyche in the Bath, attended by invisible Nymphs (45) 4	Hollo
			383 — 4. Psyche's Father consulting the Oracle (42), *with margin* 5. Psyche conducted to the distant Mountain to accomplish the order of the Oracle (43), *with margin* 2	do
2	11	·	384 — 6. Zephyr bringing Psyche to Cupid (44), *with margin* 7. Psyche in the Bath, attended by invisible Nymphs (45), (*the second plate*) *proof before the verses* 2	Gutek
·	13	·	385 — 8. Genii waiting at Psyche's table (46), *with margin* 9. Cupid reposing in the arms of Psyche (47) 10. Genii aiding Psyche in her morning toilette (48) 3	do
·	8	·	386 — 11. Psyche making presents to her Sisters (49), *with margin* 12. The Jealousy of Psyche's Sisters (50) 13. The too credulous Psyche awaking Love (51) 3	do
·	14	·	387 — 14. The Despair of Psyche at Cupid's flight (52), *with margin* 15. Psyche recounting her Misfortune to her Sisters (53) *with margin* 2	do
·	13	·	388 — 16. Venus made acquainted with the illness of Cupid (54), *with margin; and another cut close* 2	do

389 — 17. Venus reprimanding her Son (55), *with margin*
18. Venus complaining to Jupiter (56)
19. Ceres refusing her assistance to Psyche (57), *with margin* 3

390 — 20. Juno sending Pysche from her presence (58), *with margin*
21. Psyche chastised by the order of Venus (59) 2

391 — 22. Venus ordering Psyche to separate the grain (60), *with margin* 1

392 — 23. Psyche ordered to fetch the Golden Fleece (61)
25. Psyche embarking in the bark of Charon (63) 2

393 — 26. Psyche appeasing Cerberus (64)
27. Proserpine intrusting Pysche with the vase (65) 2

394 — 28. Psyche opening the Fatal Vase (66)
29. Cupid pleading before Jupiter for Psyche's pardon (67)
30. Cupid and Psyche receiving the judgment of Jupiter and the Gods in Olympus (68) ; *and a curious and undescribed reversed copy* 4

395 — 31. The Deities celebrating the Nuptials of Cupid and Pysche (69)
32. Cupid and Psyche on their nuptial couch (70), *with margin* 2

396 — Venus ordering Psyche to fetch the water from the fountain guarded by dragons (71)
proof before the vases. (*The single subject, which ought to be placed between No.* 23 *and* 24) 1

397 — The Victory of Scipio over Syphax (73)
first state, before the inscription 1

398 — The Naval Combat, after Giulio Romano (78) 1

DIETRICH (Christian Wilhelm Ernst).

(The numbers refer to Linck's Catalogue of Dietrich's works).

399 — The Charlatan, in Ostade's manner (74)
first state, with large margin 1

.	13	.	400 — The Knife-grinder, in Ostade's manner (75[a]) *first state, before the feather, full margin, rare*	1
1	2	.	401 — The Pedler, in Ostade's manner (76) *first and second states, of great rarity*	2
.	15	.	402 — The Roadway over the hill (124) *first state* The Farmhouse (125) *first and second states* The Rock by the Roadside (126) *first state*	4
.	5	.	403 — The Waterfall between the Rocks (130) *first state, rare* The Wooden Houses by the river side (132) *first state, with fine margin*	2
.	12	.	404 — The Herd of Cattle near the old Gateway, in Berghem's manner (134) *first state, pure etching before the plate was cleaned, probably unique*	1
.	5	.	405 — The same *first state, pure etching*	1
.	4	.	406 — The same *second state before the number*	1
.	17	.	407 — Nymphs bathing near a Cavern, in Poelemburg's manner (136) *first state, pure etching, very rare*	1
.	5	.	408 — The same *second state, rare*	1
.	4	.	409 — The Chateau in Ruins (144) *first state, with large margin*	1

410 — The Hermitage on the Rock (145)
first state, rare 1

411 — Waterfall, near Tivoli (153)
first state before the number
The Sibyl's Temple, Tivoli (157)
first state, very rare 2

412 — A WILD ROCKY LANDSCAPE, IN SALVATOR ROSA'S MANNER (158)
first state, very rare, before the branch overhanging the rock was effaced 1

413 — The way by the Village (159)
first state, rare 1

DIRK VAN STAREN.

414 — THE DELUGE (2)
first state before the coarse stippled work over the figures; hitherto undescribed and perhaps unique; from the De Fries Collection 1

415 — The Miraculous Draught of Fishes (3)
very rare; from the Collection of Sir Peter Lely 1

416 — Christ meeting Peter on the Sea (4)
very rare 1

417 — THE TEMPTATION OF CHRIST (5)
curious state before the work on the ground of the Devil's ornamented legging, and the broad shadow under the knee etc., hitherto undescribed, perhaps unique 1

418 — The same
rare 1

419 — St. Bernard (8)
very rare 1

DRÉVET (Pierre).

.	13	.	420 — René de Beauvau, Archevêque de Narbonne, after Hyacinthe Rigaud *first state, with the lions turned to the left in the shield of arms, very rare* 1	Hollo
9	5	.	421 — Nicholas Boileau-Despréaux, after Hyacinthe Rigaud *first state before any letters, with fine margin, extremely rare* 1	Dan
3	12	6	422 — Jacobus Nicolas Colbert, after Hyacinthe Rigaud *early undescribed state before the dedication, very rare* 1	Grus
3	15	.	423 — Louis Henri de Bourbon Prince de Conde, after Gober *rare* 1	Hollo
2	15	.	424 — Oliver Cromwell, after Vander Werff *with fine broad margin, rare* 1	Do
1	15	.	425 — Philip V, King of Spain, after Hyacinthe Rigaud *first state before the dedication, rare* 1	Grus
2	15	.	426 — Jacques Forest, the Painter, after N. de Largilliere *first state before any letters, very rare* 1	Holle
2	15	.	427 — Charles Montague, Earl of Halifax, after Kneller *first state before the letters, with margin, rare* 1	Do
1	10	.	428 — Marie de Laubespine, wife of Nicolas Lambert, after N. de Largillierre *with fine margin* 1	Do
1	18	.	429 — Hélène Lambert, wife of François Marie de Motteville, after N. de Largillièrre *rare* 1	Gra
1	15	.	430 — Marie de Neufchatel, Duchesse de Nemours, after Hyacinthe Rigaud *rare* 1	Do

431 — HYACINTHE RIGAUD *first state, before the restoration of the drapery, and before any letters, most rare*	1	4	4	.
432 — LOUIS ALEXANDRE DE BOURBON, Comte de Toulouse (with the glove), after Hyacinthe Rigaud *first state, with fine margin, rare*	1	2	12	6
433 — LOUIS ALEXANDRE DE BOURBON, Comte de Toulouse (without the glove), after Hyacinthe Rigaud *first state, rare ; from the Archinto Collection*	1	2	2	.
433*— The same *second state*	1	.	14	.
434 — Francois de Troy, painted by himself *first state, before all letters, very rare*	1	1	15	.
435 — LOUIS HECTOR DUC ET MARECHAL DE VILLARS, after Hyacinthe Rigaud *undescribed first state, before much work on the cuirass, the star, and fur of the mantle, very rare*	1	3	3	.
436 — THE SAME *first described state before all letters, and the trophies of arms in the angles at top, etc., rare*	1	4	3	.
437 — The same *second described state, with the first inscription at bottom in nine lines*	1	1	6	.
438 — The same *third described state, with the first inscription erased, and a second one introduced of six lines only*	1	.	8	.
DREVET (PIERRE IMBERT).				
439 — THE PRESENTATION IN THE TEMPLE, after Boullogne *rare*	1	1	.	.
440 — SAMUEL BERNARD, after Hyacinthe Rigaud *first state, before the words "Conseiller d'Etat."*	1	1	8	-

33	.	.	441 — JACQUES BÉNIGNE BOSSUET, évêque de Meaux, after Hyacinthe Rigaud *first state, with the words Trecenses and Constorianus, which were afterwards corrected, with full margin, and in perfect condition* 1 *** This state is known as "l'épreuve au fauteuil blanc," and is excessively rare. The present impression realised 900 fs. in the Sale of the Archinto Collection in Paris.	Clement
4	10	.	442 — The same *before the points* 1	Hollow
1	4	.	443 — Robert de Cotte, Architect, after Hyacinthe Rigaud *second state, before the word "architecte" was introduced* 1	do
.	14	.	444 — Charles Gaspard Dodun, Chancelier, after Hyacinthe Rigaud 1	Gutekun
10	13	.	445 — ADRIENNE LECOUVREUR, in the character of Cornelia, after Charles Coypel *finished proof before any letters, excessively rare* 1	Grand
1	5	.	446 — The same *with fine margin* 1	Hollow
.	2	.	447 — Louis Duke of Orleans, after C. Coypel 1	do
2	.	.	448 — LOUISE ADELAIDE D'ORLEANS, Abbess de Chelles, after Gobert *very rare* 1	do
3	15	.	449 — M. DE TRESSAN, Archbishop of Rouen, in adoration before the Virgin and Child, after Vanloo, in 4to. *finished proof before any letters, extremely rare* 1	do
.	5	.	450 — The same, engraved in 8vo. for the title of a Breviary *finished proof before any letters, extremely rare* 1	do

DURER (Albert).

451 — ADAM AND EVE (1)
very rare 1 — 41 10 .

452 — The Nativity (2)
very rare 1 — 13 . .

453 — THE PASSION OF CHRIST (3—18) — 60 . .

*** This exquisite set of prints is arranged in a handsome volume, covered with purple velvet, with a richly-chased antique clasp of silver gilt, and broad rims of the same round the edges. The series is complete and uniform, with a margin of $\frac{7}{8}$ of an inch to each print. They are in a perfectly pure state and full of bur. The dirty edges of the plates, as well as their brilliancy, indicate the extreme earliness of the impressions. An inferior set realised upwards of £40. in the Thiers Sale, at Paris, in March of the present year.

454 — Christ praying in the Garden, an etching (19)
inscribed with the name of Mariette, rare 1 — 1 12 .

455 — The Man of Sorrows, with his arms extended (20)
very rare; from the Dijonval Collection 1 — 3 5 .

456 — The Man of Sorrows, with his hands tied together (21)
inscribed with Mariette's name, rare 1 — 2 2 .

457 — THE CRUCIFIXION, a small circular plate (23)
the original print, *which is of the greatest rarity, and three copies; one of them reversed* 4 — 7 . .

458 — Christ expiring on the Cross (24)
rare 1 — 4 4 .

459 — Two Angels holding the Sudarium (25) 1 — 5 5 .

460 — An Angel flying and holding the Sudarium (26)
a rare etching 1 — 1 3 .

.	10	.	461 — The Trinity (27) *rare*	1	Gutekun
21	.	.	462 — THE PRODIGAL SON (28) *very rare*	1	Posonyi
3	3	.	463 — St. Anne and the Virgin (29) *from Prince de Paar's Collection*	1	Gutekun
4	.	.	464 — THE VIRGIN, with a crown of stars and a sceptre (32)	1	Drugul
3	15	.	465 — THE VIRGIN, with the Infant in her arms (33) *from the Ferol and Arosarena Collections*	1	Hollewe
11	.	.	466 — THE VIRGIN suckling the Infant Jesus (34)	1	Posony
1	8	.	467 — THE SAME (34)	1	do
4	10	.	468 — THE VIRGIN SEATED, EMBRACING THE INFANT JESUS (35)	1	Drugul
4	.	.	469 — THE VIRGIN SEATED, AND SUCKLING THE INFANT JESUS (36) *from the Gawet Collection*	1	Hollow

594. 2. 0

END OF THE THIRD DAY'S SALE.

FOURTH DAY'S SALE.

DURER (Albert) *continued.*

	LOT				
	470 — The Virgin crowned by an Angel (37) *rare*	1	3	7	6
	471 — The Virgin, with Infant Christ in swaddling clothes (38)	1	3	2	6
way	472 — The Virgin crowned by two Angels (39) *rare*	1	3	.	.
nent	473 — The Virgin seated by the wall (40) *with broad margin*	1	9	10	.
way	474 — The Virgin with the Pear (41) *with broad margin; from the Dumesnil Collection*	1	7	.	.
nent	475 — The Virgin with the Pear (41) *from the Mariette Collection*	1	3	5	.
cola	476 — The Virgin with the Monkey (42) *inscribed with the name of Mariette, very rare; from the Maberley Collection*	1	10	5	.
ulin	477 — The Holy Family, an etching (43) *very rare*	1	17	10	.
es	478 — The Holy Family, with a butterfly (44) *from the Collection of I. F. Hinck*	1	4	6	.

9	15	.	479 — St. Philip (46) St. Bartholomew (47) St. Thomas (48) St. Simon (49) St. Paul (50) *the set complete, with margins; from the St. Aubyn Collection* 5	Holloway
1	.	.	480 — St. Christopher, with his head turned to the left (51) 1	Holt
1	15	.	481 — St. Christopher (52) 1	Jones
4	10	.	482 — St. George on foot (53) *rare* 1	Clemen
5	.	.	483 — St. George on horseback (54) *very rare; from the Debois Collection* 1	Holloway
2	5	.	484 — St. Sebastian tied to a tree (55) 1	Posony
1	12	.	485 — St. Sebastian tied to a column (56) *from the St. Aubyn Collection* 1	Jones
46	.	.	486 — ST. EUSTACHIUS KNEELING BEFORE A STAG (57) *with margin, extremely rare; from the Collection of E. W. Martin* 1	Drugul
5	5	.	487 — St. Anthony (58) *with margin* 1	Holloway
49	.	.	488 — ST. JEROME, an etching (59) *an extraordinary impression, full of bur, very rare* 1	Drugu
13	.	.	489 — ST. JEROME IN THE CELL (60) *rare; from the Collection of Thomas Emerson Crawhall* 1	Gutekun
5	10	.	490 — St. Jerome in the Desert (61) 1	Holloway
9	9	.	491 — S. Geneviève, or The Penitence of St. Chrysostom (63) *a very early impression, with large margin* 1	Iffin

492 — THE SAME (63)
also with margin 1

493 — THE SORCERESS (67)
very rare 1

494 — APOLLO AND DIANA (68)
from the Collection of John Barnard 1

495 — THE SATYR AND HIS FAMILY (69) 1

496 — THE SAME (69) 1

497 — A STUDY OF NAKED FIGURES, an etching (70)
inscribed with Mariette's name 1

498 — THE RAPE OF AMYMONE (71) 1

499 — THE SAME (71)
from the Donnadieu and Balmanno Collections;
And an undescribed Copy, by I. H. V. E. 2

500 — PLUTO CARRYING OFF PROSERPINE, an etching (72)
inscribed with the name of Mariette, very rare 1

501 — THE EFFECTS OF JEALOUSY (73)
from the Archinto Collection 1

502 — MELANCHOLY (74)
very rare 1

503 — GROUP OF FOUR NAKED WOMEN (75)
with margin 1

504 — IDLENESS (76) 1

505 — THE LARGE FORTUNE (77) 1

506 — THE LITTLE FORTUNE (78) 1

507 — JUSTICE (79)
From the Debois Collection 1

2	2	.	508 — JUSTICE (79)	1	Gutekun
5	5	.	509 — THE LITTLE COURIER (80)	1	Clement
5	18	.	510 — THE LADY ON HORSEBACK (82)	1	Lilly
2	5	.	511 — A PEASANT WALKING, IN CONVERSATION WITH A WOMAN (83) *with marqin*	1	Hollow
2	2	.	512 — THE HOSTESS AND THE COOK (84)	1	Posonyi
5	10	.	513 — THE ORIENTAL, WITH A WOMAN AND CHILD (85) *rare; from the Debois Collection*	1	Hollowa
5	5	.	514 — THE THREE PEASANTS (86) *inscribed with the name of Mariette, with margin, very rare*	1	Lilly
2	10	.	515 — THE ENSIGN (87) *rare*	1	Drugul
17	15	.	516 — THE ASSEMBLAGE OF WARRIORS (88) *with margin, very rare*	1	Posonyi
4	.	.	517 — THE PEASANT, with a basket of eggs (89) *with margin*	1	Hollow
1	12	.	518 — A COUNTRYMAN AND A WOMAN DANCING (90)	1	do
5	6	.	519 — THE PLAYER ON THE BAGPIPES (91) *excessively rare*	1	do
3	10	.	520 — "LE VIOLENT" (92) *rare*	1	do
7	7	.	521 — THE OFFERING OF LOVE (93) *rare*	1	Clement
33	.	.	522 — THE LADY AND GENTLEMAN WALKING (94) WITH LARGE MARGIN, AND VERY RARE; FROM THE DUMESNIL COLLECTION	1	Posonyi

523 — The Monstrous Hog (95) *full of bur*	1	1	4	.	
524 — The Little Horse (96) *with broad margin*	1	6	6	.	
525 — The Great Horse (97)	1	2	10	.	
526 — THE KNIGHT OF DEATH (98) *very rare*	1	23	10	.	
527 — The Cannon (99) *rare*	1	1	2	.	
528 — The Shield of Arms, with the Cock (100) *very rare; from the Gervaise Collection*	1	7	.	.	
529 — THE SHIELD OF ARMS, with the Skull (101) *very rare*	1	11	.	.	
530 — Albert, Elector of Mayence (102) *with margin, from the Debois Collection; and copy*	2	7	7	.	
531 — Albert, Elector of Mayence (103)	1	2	12	6	
532 — The same (103)	1	.	14	.	
533 — FREDERICK, ELECTOR OF SAXONY (104) *rare*	1	9	.	.	
534 — Philip Melanchthon (105) *rare; from the St. Aubyn Collection*	1	7	.	.	
535 — Bilibald Pirkheimer (106) *rare*	1	3	3	.	
536 — ERASMUS (107) *very rare*	1	14	.	.	

DUVET (Jean.)

(The numbers refer to Robert-Dumesnil, Peintre-Graveur Français.)

4	.	.	537 — St. John the Evangelist, standing between St. Anthony and St. Roch (15) *From the De Fries Collection*	1	Clement

ILLUSTRATIONS TO THE APOCALYPSE.

All the following are Early Impressions, printed before the plates were worn or retouched, and are extremely rare.

1	10	.	538 — 1. Jean Duvet seated, studying the Apocalypse (27)	1	Gutekunst
.	19	.	539 — 2. St. John's Vision of the Seven Golden Candlesticks (28) *with fine margin*	1	Pasonyi
1	2	.	540 — 3. The Almighty on His Throne, and St. John mounting to Heaven (29) *with margin*	1	Gutekunst
1	13	.	541 — 5. The Opening of the Sixth Seal (31) *with margin*	1	Pasonyi
1	10	.	542 — 8. The Opening of the Seventh Seal (34)	1	Gutekunst
1	12	.	543 — 9. The Sounding of the Sixth Trumpet (35)	1	Pasonyi
2	10	.	544 — 10. The Angel commanding St. John to eat the Book (36) *with broad margin*	1	do
1	6	.	545 — 11. The Beast destroying the two Prophets (37) *with broad margin*	1	do

ns	546 — 11. The same (37) *with margin*		2	2	.
	12. The Dragon standing before the Woman clothed with the Sun (38) *from the Esdaile Collection*	2			
	547 — 13. St. Michael and his Angels fighting against the Dragon (39) *from the Esdaile Collection*	1	1	3	.
ryi	548 — 14. The Beast rising out of the Sea, and the Lamb standing on Mount Sion (40) *with broad margin*	1	1	8	.
ray	549 — 19. Christ mounted on a white Horse, followed by the Armies in Heaven (45)	1	2	13	.
ekun	550 — 20. The Angel standing in the Sun (46) *with broad margin*	1	1	11	.
ryi	551 — 21. The Angel binding Satan (47) *with broad margin*	1	3	6	.
salem	552 — 22. The Angel showing St. John the Heavenly Jerusalem (48) *with fine margin*	1	1	10	.
ryi	553 — 23. The Angel showing to St. John the River of the Water of Life (49) *with broad margin*	1	2	11	.
	—				
lin	554 — The Martyrdom of St. John (51) *with broad margin*	1	1	18	.

DYCK (Sir Anthony).

ETCHINGS BY SIR ANTHONY VAN DYCK,

(*Arranged according to Weber's Catalogue.*)

400 . . 555 — Joannes Breugel Jackson

Second state, with only a small portion of the background, which is worked in very fine horizontal lines;—the marginal lines very slight, and before any inscription; *extremely rare; from the Archinto Collection*

Third state; the marginal lines much stronger, with the inscription, Joannes Breugel, Antverpiæ, etc .and the address, G. H.; *with margin, rare*

Fourth state, with the background finished in horizontal lines, and also with the address, G. H.; *rare*

Fifth state, with the G. H. erased; *from the Archinto Collection*

Petrus Breugel

First state; before the inscription, and having only a slight marginal line scratched in at bottom; *with margin, extremely rare*

Fourth state. The word *prospectuum* erased and *actionum* inserted, with the address, G. H.; *with margin, rare*

Fifth state. The G. H. erased; *from the Collection of Sir John St. Aubyn*

Antonius Conelissen

Second state. The plate finished by Vorsterman, with Vanden Enden's address, but before the Engraver's name; *with margin, rare*

Fourth state, with the inscription, pictoriæ artis amator antverpiæ, and the address of G. H., Vanden Enden's being erased; *fine margin, rare*

Fifth state, with the G. H. erased; *fine margin*

Antonius Van Dyck

First state. Pure etching of the head, with a slight line to mark the collar, *with the following inscription written*

in by a contempory hand, CAVALIER ANTONIVS VAN DIICK PICTOR. *Antonius van Dyck fecit., with the marks of the pumice-stone very strong; of the greatest rarity*

Second state, the plate finished by J. Neeffs, 1645, *very rare: from Mr. Ellis's Collection*

Third state, still with G. H., but without the date, *rare; (Archinto Collection)*

ERASMUS ROTTERDAMUS

First state, before the inscription, with slight marginal line scratched in at the bottom only, *extremely rare; from the Chambers Hall Collection*

Fourth state, the G. H. erased, with small margin, the scratches on the plate, and the dry point line ruled for the inscription are very strong and full of bur. (*P. Mariette*, 1669)

FRANCISCUS FRANCK

Second state, with the engraved background, but before the marginal lines and inscription; *extremely rare*

Fourth state, with the initials G. H., *with large margin, very rare*

Sixth state, the G. H. erased; *with large margin;* the mark of the erasure of the G. H. is plainly visible

PHILIPPUS LE ROY

First state. Pure etching, before the background, marginal lines, or inscription, with a slight corrosion in the plate over the left shoulder; *of the greatest rarity*

Also the reversed copy of the First state, either by Van Dyck himself or a contemporary painter; *presque unique*

Fourth state, before the letters, the arms, &c., *extremely rare; from Mr. Carpenter's Collection*

UNDESCRIBED STATE, between the fourth and fifth, before the addition of the helmet, crest, and mantle over the

arms, and with the following inscription,

Philippus Baro de le Roy et S. R. I.
dominus de Ravels Brouchem Oelegem
et in fano St. Lamberti.

A. van Dyck faciem delineavit et fecit aqua forti. Perhaps unique

Fifth state, with the addition of helmet, &c. and the corrected inscription

Philipus Baro Le Roy, et S. R. I.
dominus de Ravels Brouchem Oelegem
et in fano S^ti Lamberti.

A. van Dyck faciem delineavit et fecit aqua forti. Rare; from Mr. Carpenter's Collection

JUDOCUS DE MOMPER

First state, without inscription or marginal lines, except one scratched in at bottom ; *extremely rare*

Fourth state, with the address G. H., *very rare*

Fifth state. The G. H. erased ; *with fine margin*

JUDOCUS DER MOMPER. (The second plate).

Second state. The plate finished by Vosterman, with the address of Vanden Enden, but before the engraver's name ; *very rare*

Third state, with the name of the engraver ; *very rare*

Fourth state. The words PICTOR MONTIVM ANTVERPIAE added to the name, and with the address of G. H. ; *rare*

Fifth state ; the address of G. H. erased

ADAM VAN OORT

Second state, with a pilaster introduced in the background, behind the head ; before any inscription ; *extremely rare ; from the Collections of Dr. Peart and Mr. Carpenter*

Third state, with the marginal lines and inscription, ADAMUS VAN NOORT, ANTVERPIAE, etc. ; *very rare*

Fourth state, with the address G. H., *with margin; very rare*

Fifth state. G. H. erased, and the spots on the right side of the figure remaining; *large margin*

PAULUS DU PONT

Second state, before the inscription, the marginal lines put in, but irregular and slight; *of the greatest rarity*

Third state, with the inscription PAULUS DU PONT, CALOCGRAPHUS, etc., inscribed P. Mariette, 1677; *extremely rare; from the Collections of John Barnard and H. Dreux*

Fourth state, UNDESCRIBED. The irregularity of the work on the right side of the plate, near the top, is made good with pen and ink only, and the address of G. H. is found under the word Antverpiæ; *with margin, unique*

Fifth state. That part of the work which was irregular in the last has now been made good with the graver; the G. H. is removed, and placed in the right hand corner, at bottom, and the bottom of the p in Antverpiæ is made to terminate in a flourish for the purpose of covering the place where the G. H. stood previously; *extremely rare*

Sixth state; the G. H. erased, *with margin*

JOANNES SNELLINX

First state, without inscription, with only a marginal line scratched in at bottom, *extremely rare; from the Carpenter Collection*

Fourth state, with the address of G. H., and the marginal line strengthened, *with large margin*

Fifth state. The address G. H. erased, *with margin; from the Arosarena and Archinto Collections*

JOANNES SNELLINX. (Second plate)

Second state; the plate finished by Peter de Jode, with the address of Vanden Enden, but before the name of the engraver, *very rare, with margin; from the Carpenter Collection*

Third state, with the name of the engraver added, *very rare*

Undescribed state, between the third and fourth, Vanden Enden's address being erased, but with only two lines of inscription; before the G. H., and also the words *in Aulæis et Tapetibus*

Fifth state; the address of G. H. erased; *from the Collection of Sir John St. Aubyn*

FRANCISCUS SNYDERS

First state. Pure aqua-fortis, without any marginal line or inscription. *One of the rarest of Vandyck's etchings*

Second state. No marginal lines, but with the inscription FRANCISCUS SNYDERS, VENATIONUM FERARUM, etc.

Third state. Finished by Neefs, and with the address of G. H., *rare*

Fourth state, with the G. H. erased; *from the Archinto Collection*

PETRUS STEVENS

First state, with the title PETRVS STEVENS and Vanden Enden's address, but before the name of the engraver: *extremely rare, with margin; from the Seguire, Sheepshanks, and Carpenter Collections*

Second state. The same title, same address, but with Vosterman's name, *rare*

UNDESCRIBED INTERMEDIATE STATE, having Vanden Enden's address and two lines of inscription, *with large margin*

Third state, with three lines of inscription, Vanden Enden's name erased, and with the address of G. H., *with fine margin, very rare; from the Collection of H. Dreux*

Fourth state, the whole of the address erased, *with full margin*

JUSTUS SUTTERMANS

First state, before the inscription, and the marginal line merely scratched in, *of the greatest rarity; from Mr. Carpenter's Collection*

Third state. JUDOCUS CITERMANS, with the address G. H., *with margin; very rare*

Fourth state. The name altered to JUSTUS SUTTERMANS, *fine margin; rare*

Fifth state. The address G. H. erased, *good margin, with the marks of the erasure very apparent*

ANTONIUS TRIEST

*** The first state is unknown, except by a counterproof in the Cabinet of the Duke of Devonshire

Second state, finished by Peter de Jode, *with fine margin; extremely rare*

Third state, with the word *Topairha* corrected to *Toparcha*, *with margin; rare*

Fourth state, Vanden Enden's address erased, and with the G. H., *with fine margin; very rare*

Fifth state, with the G. H. erased, *with large margin*

LUCAS VOSTERMANS

First state, before inscription or marginal lines, *with margin, of the greatest rarity; from Lord Northwick's Collection*

Fourth state, with the address G. H., (*P. Mariette*, 1699) *with margin; verg rare*

Fifth state, the G. H. erased, *with margin; from the Archinto Collection*

GUILIELMUS DE VOS

A photograph of the First state, which is presque unique

Second state, still before the letter, but with the background, *full of bur; very rare*

Third state, finished by Bolswert, *with fine margin*

Fourth state, the G. H. erased, *good margin; rare*

PAULUS DE VOS

First state, the head and frill finished, but no indication of the figure, *inlaid, of the very greatest rarity; from the Debois and Dreux Collections*

Second state, the figure etched in by Meyssens

Third state, the figure finished by Meyssens, *fine margin*

Fourth state, the plate retouched by Bolswert, with the addition of VENATIONVM ANTVERPIAE, and the address G. H., *rare; from Mr. Carpenter's Collection*

Fifth state, the address G. H. erased

JOANNES DE WAEL

First state, before the introduction of the sleeve and hand, and before the inscription, *inlaid, extremely rare; from the Collections of Chambers Hall, and Herman Weber*

Second state, the sleeve and hand introduced; the name of the person represented, and *Van Dyke fecit*, written by a contemporary hand in ink, *with large margin; from the Donnadieu Collection*

Third state, the inscription JOANNES DE WAEL, ANTVERPIÆ, &c. *with large margin, extremely rare*

Fourth state, with the address of G. H., *large margin, very rare*

Fifth state, the G. H. erased, (*P. Mariette*, 1672), *with margin*

JOANNES VANDEN WOUVER

A photograph of the first state

Third state, finished by Paul Pontius, before the name of the engraver, *fine margin, very rare*

UNDESCRIBED INTERMEDIATE STATE, with the name of the engraver on the left side under that of the painter, still with the address of Martin vanden Enden, and before the inscription of the fourth state

Fourth state, with the G. H. *and margin, rare*

Fifth state, the G. H. erased, *with full margin*

CHRIST CROWNED WITH THORNS

Photograph of the unique first state

Second state, completely finished, before the address of Bon Enfant, but with the inscription, ECCE STAT INNOCUUS SPINIS REDEMITUS ACUTIS, &c., *extremely rare*

Fourth state, the word *invenit* in full, to which is added, *et feciat qua forti, rare*

Fifth state, the word *Regis* erased, and with the following address, *A Paris chez J. Ph. Le Bas,* 1er *Graveur du Cabinet du Roi, Rue de la Harpe*

TITIAN AND HIS MISTRESS

The first and second states are unique, and are only found in the British Museum

Third state, finished throughout, with the verses commencing ECCO IL BELVEDER! Ô CHE FELICE SORTE! &c., *before the address of Bon Enfant, very rare; from Dr. Peart's Collection*

Fifth State, the address of *A Bon Enfant* erased

HOLY FAMILY

from the Collections of M. Rysbraeck and Mr. Carpenter

MARTYRDOM OF ST. BARBARA

(Le Comte Cabinet, vol. I, p. 163); *from the Pond, Austin, Seguier, and Carpenter Collections*

GROUP OF CUPIDS

from Mr. Carpenter's Collection

*** The whole of the etchings by Van Dyck described above are in an old book, handsomely bound in morocco, richly tooled, they form (it is believed) a more complete series than has ever before been offered for sale.

PORTRAITS AFTER VAN DYCK.

Engraved for the Publisher, Martin van den Enden.

The references as to state, and the arrangement, are according to Weber's Catalogue Raisonné, Bonn, 1852

ANONYMOUS.

9 . 556 — Bosschaert, Historical Painter
with margin; from the Seguier and Carpenter Collections 1 Drugul

BOLSWERT (Schelte a).

/ 12 . 557 — Aremberg (Albert, Count of)
first state, extremely rare 1 Clemen

13 . 558 — Barbé (Jean-Baptiste), Engraver
first state, rare 1 Holloway

17 . 559 — Brouwer (Adrian), Painter
first state, rare; from the Seguier and Carpenter Collections; and an impression in the third state 2 Clemen

/ / . 560 — Lipsius (Justus), Historian
first state, with margin, extremely rare 1 Holloway

/ 3 . 561 — Pepyn (Martin), Historical Painter
first state; from the Seguier and Carpenter Collections 1 Pickering

/ 8 . 562 — Vrancx (Sebastian), Historical Painter
first state, with margin, rare; from the Seguier and Carpenter Collections; with an impression in the second state, from the Mariette Collection 2 Holloway

16 . 563 — Marguerite de Lorraine, Femme de Gaston de France, Duc d'Orleans
second state 1 do

DELFF.

564 — Mierevelt (Michel), Portrait Painter
Weber; undescribed state, before any letters, and before extra work 1 — 1 15 .

565 — Mierevelt (Michel)
Previous to Weber's first state, before any letters, but finished; from the Archinto Collection 1 — 1 11 .

GALLE (Cornelius).

566 — Wolfart (Artus), Historical Painter
proof before any letters, and before much extra work, quite undescribed, and probably unique 1 — 5 15 .

567 — Wolfart (Artus)
first state, with full margin, rare; and an impression in the fourth state, with margin 2 — 1 7 .

HONDIUS (William)

568 — Franck (Franciscus) Historical Painter
first state, with margin; from the Carpenter and Seguier Collections 1 — 1 15 .

569 — Hondius (William)
proof before any letters, and before extra work, of the greatest rarity 1 — 5 . .

570 — Hondius (William)
first state, with margin, rare; from the Seguier and Carpenter Collections; and an impression in the second state 2 — 2 . .

JODE (Arnould de).

571 — Howard (Lady Catherine), Duchess of Lenox
proof before any letters, very rare 1 — 3 12 .

572 — The same
and an impression with the letters 2 — 3 . .

JODE (Pierre de) le jeune.

2 7 . 573 — Coster (Adam de), Painter
first state, before the right hand was finished; from the Mariette, Sheepshanks, and Carpenter Collections; with an impression in the second state, rare 2 Drugue

2 12 . 574 — Halmalius (Paul), Senator at Antwerp
proof before any letters, undescribed, presque unique 1 Clerne

1 - . 575 — Halmalius (Paul)
first state, rare; from the Mariette, Sequier, Sheepshanks, and Carpenter Collections 1 Hollow

- 14 . 576 — Jordaens (Jacobus), Painter
first state, very rare; from the La Salle Collection do

Nole (Andre Colyns de), Sculptor
second state 2

- 15 . 577 — Poelenburg (Corneille), Painter
first state; from the Archinto Collection 1 do

- 18 . 578 — Puteanus (Erycius), Historian
first state, rare 1 do

1 6 . 579 — Tuldenus (Diodore), Jurist
first state; and an impression in the second state 2 do

1 2 . 580 — Wallenstein (Albert, Count), *first state*
Urphe (Geneviève d'), Widow of the Duke of Croy
third state 2 do

LAUWERS (Nicholas).

- 5 . 581 — Blancatcio (Frere Lelio), Commander of Malta
first state, with margin, rare 1 do

PONTIUS (Paul).

. 13 . 582 — Balen (Henry Van), Historical Painter, first Master of Van Dyck
first state 1 do

583 — Bazan (Don Alvar), General
first state, with margin, rare; from the Mariette Collection 1 — 1 2 .

584 — Breuck (Jacobus de), Architect
first state; from the Dumesnil and Carpenter Collections 1 — . 15 .

585 — Colomna (Don Charles), General
first state 1 — . 14 .

586 — Colomna (Don Charles)
first state, with margin 1 — . 18 .

587 — Crayer (Caspar de) Portrait Painter
first state, very rare 1 — 1 8 .

588 — Frockas Perera et Pimentel (Don Emanuel)
first state, rare 1 — . 3 .

589 — Geest (Cornelius van der)
first state; from the Carpenter Collection; and an impression in the third state 2 — . 18 .

590 — Gevartius (Gaspar), Jurist
first state; from the Dumesnil and Carpenter Collections 1 — . 16 .

591 — Honthorst (Gerard), Historical Painter
first state, very rare 1 — 1 2 .

592 — Hugens (Constantine), Secretary to the Prince of Orange
first state, rare 1 — . 14 .

593 — Mirœus (Aubert)
first state, rare
Nassau (John, Count of)
first state, rare 2 — 1 4 .

594 — Nassau (John, Count of)
first state, rare; and an impression in the second state, with full margin 2 — 1 14 .

595 — Palamedes, Historical Painter
first state, rare; from the Seguier and Carpenter Collections 1 — . 16 .

1	5	.	596 — Pontius (Paul) *first state, rare; from the Seguier and Carpenter Collections* 1	Clement
	16	.	597 — Ravestein (Jean van), Portrait Painter *first state; from the Carpenter Collection* 1	Hollowa
.	15	.	598 — Ravestein (Jean van) *first state; from the Mariette Collection* 1	Gutekun
.	16	.	599 — Rombouts (Theodore), Historical Painter *first state, rare; from the Dumesnil and Carpenter Collections; and an impression in the second state* 2	Hollowa
4	5	.	600 — Rubens (Peter Paul), Painter *first state, very rare; from the Carpenter Collection* 1	Do
1	11	.	601 — Scaglia (Cæsar Alexander) *first state, of the greatest rarity; and an impression in the second state* 2	Clemen
.	12	.	602 — Savoye (Francois Thomas de), Prince de Carignan *first state, very rare, with margin; from the Seguier and Carpenter Collections* 1	Drugu
.	16	.	603 — Seghers (Gerard), Painter *first state, rare* 1	Gutekun
.	27	.	604 — Stalbent (Adrien van), Landscape Painter *first state, very rare* 1	Clemen
1	.	.	605 — Steenwyk (Henry), Painter *first state, with margin* 1	Hollowa
1	.	.	606 — Vanloon (Theodore), Painter *first state, from the Seguier and Carpenter Collections; and an impression in the second state* 2	Drugul
1	3	.	607 — Vos (Simon de) *first state; from the Dumesnil Collection* 1	Hollowa

608 — Wildens (Jean), Landscape Painter
first state 1 1 .

Medicis (Marie de)
second state, rare 2

STOCK (André).

609 — Snayers (Pierre), Historical Painter
proof before any letters, of excessive rarity; and an impression in the first described state 2 2 18 .

VOERST (Robert Van).

610 — Digby (Sir Kenelm)
first state, with margin, rare 1 . 10 .

611 — Jones (Inigo), Architect
first state, very rare; and an impression in the second state 2 1 14 .

612 — Voerst (Robert Van), Engraver
first state, rare 1 . 19 .

613 — Vouet (Simon), Painter
first state, rare 1 1 1 .

VORSTERMAN (Lucas).

614 — Cachiopin (Jacques de)
first state, with margin, rare; from the Seguier and Carpenter Collections 1 . 12 .

615 — Callot (Jacques), Painter and Engraver
first state, rare 1 2 9 .

616 — Coeberger (Wenceslaus), Architect and Painter
proof before any letters, presque unique 1 1 9 .

617 — Coeberger (Wenceslaus)
first described state, rare 1 . 16 .

.	17	.	618 — Delmont (Deodat), Painter *first state, very rare* 1	Gutekun
4	1	.	619 — Dyck (Antonio Van), Painter *first state, very rare ; from the Carpenter Collection* 1	Clemen
1	6	.	620 — Eynden (Hubert van den), Sculptor *first state, rare ; from the Carpenter Collection* 1	Hollow
.	15	.	621 — Galle (Theodore), Engraver *first state, from the Carpenter Collection ; and an impression in the second state* 2	do
	3	.	622 — Gaston de France, Duc d'Orleans *second state, from the Dumesnil Collection* 1	do
.	17	.	623 — Gentileschi (Horace), Painter *first state, with margin ; from the Carpenter Collection* 1	do
1	3	.	624 — Jode (Petrus de), Engraver *first state, rare ; and an impression in the second state, with full margin* 2	Clemen
.	18	.	625 — Livens (Jean), Painter and Etcher *first state* 1	Hollow
3	15	.	626 — Mallery (Charles de), Engraver *first state, with margin ; from the Carpenter Collection* 1	Pickerin
.	16	.	627 — Milder (Joannes van), Sculptor *first state, rare* 1	Gutekun
.	18	.	628 — Peirese (Nicolas Fabrice de) *first state, with full margin, very rare* 1	Hollow
.	18	.	629 — Sachtleven (Cornelius), Painter and Etcher *first state ; from the Seguier and Carpenter Collections* 1	do

630 — Sachtleven (Cornelius)
first state, rare 1 6 .

Spinola (Don Ambroise), General
first state, rare 2

631 — Uden (Lucas van), Landscape Painter
first state, with margin, rare; and an impression in the second state 2 2 13 .

632 — Vos (Cornelius de), Portrait Painter
third state, rare . 17 .

Seghers (Gerard), Painter
engraved by LUCAS VORSTERMAN *le jeune, second state* 2

PORTRAITS AFTER VAN DYCK,

ENGRAVED FOR THE PUBLISHERS, GILLIS HENDRIX, J. MEYSSENS, AND OTHERS.

BOLSWERT (SCHELTE À).

633 — Ertvelt (Andreas van), Marine Painter
first state, rare 1 14 .

Ruthven (Lady Mary), Wife of Van Dyck
second state 2

CLOUET (PETER).

634 — Holland (Henry Rich, Lord)
first state, very rare 1 1 11 .

JODE (PETER DE), LE JEUNE.

635 — Jode (Peter de), Engraver
first state, with margin 1 - 15 -

3	11	.	636 — Blois (Jeanne de) *proof before any letters, with margin, very rare; from the Carpenter Collection* 1	Clemer
			LOMMELIN (Adrien).	
4	11	.	637 — Faille (Alexandre de la), Senator at Antwerp *proof before any letters, and before extra work; and an impression in the first state* 2	Do
			NEEFS (Jacques).	
3	3	.	638 — Ryckaert (Martin), Landscape Painter *first state, and an impression in the second state, with margin* Tassis (Antonius de) *first state* 3	Pickeru
			PONTIUS (Paul).	
.	12	.	639 — Rockox (Nicolas) *third state (of eight), very rare* 1	Clome
			VORSTERMAN (Lucas).	
1	13	.	640 — Moncada (Francois de) *first state, with margin, rare* 1	Do
1	1	.	641 — Wolfang (Guillaume), Count Palatine *first state, with full margin, rare* 1	Hollow
1	3	.	642 — Isabelle Clara Eugenie *first state, with full margin, rare* 1	Freeqn
			BAILLIU (Pierre).	
1	1	.	643 — Bourbon (Antoine de) *first state, with margin* Urfé (Honoré d') *first state, with margin* 2	Pierre

GALLE (Cornelius), le jeune.

644 — Ferdinand III, Emperor
first state

Maria of Austria, Empress
first state 2

645 — Henriette de Lorraine
first state, with margin

Meyssens (Jean)
second state, with margin 2

646 — Pappenheim (Godefroy Henri) Count General
first state, rare; from the Carpenter Collection

Taie (Engelbert) Deputy for the States of Brabant
first state, with margin 2

JODE (Peter de).

647 — Cusance (Beatrix de), Wife of Charles III of Lorraine
first state, with margin

Montfort (Jean de) Minister of Finance to the King of Spain
first state 2

NEEFS (Jacques).

648 — Barlemont (Marie Marguerite de) Countess of Egmont
proof before any letters, presque unique; and an impression in the first state 2

PONTIUS (Paul).

649 — Arenberg (Marie Countess of)
first state, with margin 1

WAUMANS (Conrad.)

650 — Croy (Marie-Claire de)
first state, with margin

Orange (Frederic Henri Prince d')
first state, with margin

Orange (Emelie de Solms Princesse d')
first state, with margin

Zuniga el Davila (Don Antoine de), Marquis de Mirabelle
first state, with margin 4

ANONYMOUS.

14 651 — Opstal (Anthonius Van), Portrait Painter
first state; from the Seguier Collection 1 Clemen

CLOUET (Pierre).

10 652 — Lamen (Christophe Vander), Painter
first state So

Rogiers (Théodore), Silversmith
first state, with large margin

Scribanius (Charles de), Jesuit
with large margin 3

JODE (Pierre de).

6 653 — Liberti (Henricus)
first state; from the Mariette Collection So

Simons (Quentin), Historical Painter
first state, with margin; from the Carpenter Collection 2

LOMMELIN (Adrien).

52 654 — Bisthoven (Jean Baptiste de), Jesuit So
proof before any letters, undescribed, very rare, before much extra work

Bisthoven (Jean Baptiste de)
proof before any letters, undescribed, more finished, the name below written in ink and signed by the engraver, unique; and an impression in the first described state 3

3 10 655 — Faille (Jean Charles de la), Jesuit and Mathematician Drugul
proof before any letters, undescribed state, with margin; and an impression in the third state

Marselaer (Frédéric de), Burgomaster of Brussels
first state, with margin 3

MATHAM (Theodore).

1 10 656 — Leblon (Michel), Swedish Ambassador to England Holloway
proof before any letters, undescribed, probably unique; and an impression in the first described state 2

PAYNE (John).

657 — Ferdinand of Austria
proof before any letters, undescribed, rare 1 . 19 .

PONTIUS (Paul).

658 — Gerbier (Balthazar), Ambassador from England to the Court at Brussels
third state, with margin 1 . 3 .

PONTIUS and VORSTERMAN.

659 — Leroi (Philippe)
first state, the head engraved by Vorsterman, extremely rare 1 3 10 .

660 — Leroi (Philippe)
second state, the head re-engraved by Pontius before the border line was strengthened, extremely rare 1 3 15 .

661 — Leroi (Philippe)
third state, with the border strengthened, but before the lettering below, very rare ; from the Archinto Collection
fourth state, with full margin, rare 2 3 4 .

VOERST (Robert Van).

662 — Christian Duke of Brunswick
proof before any letters, very rare; and an impression with the letters
Mansfeld (Ernest, Count) 3 3 4 .

663 — Pembroke (Philip Herbert, Earl of)
undescribed proof before any letters ; and an impression in the first state 2 2 2 .

VORSTERMAN (Lucas).

664 — Rockox (Nicolas), Town Counsellor of Antwerp
first state, before the medals on the table, rare 1 2 9 .

PORTRAITS AFTER VAN DYCK.

UNDESCRIBED BY WEBER.

. 7 . 665 — Leroy (Philippe), engraver unknown
unfinished plate Hollow

Leroi (Madame), engraver unknown
proof before the alteration of the face, rare; and another in the second state 3

4 10 . 666 — Mirabelle (Marquis de), by A. Blooteling
first proof before any letters, rare 1 Drugul

1 11 . 667 — Sussex (Anne Wake, Countess of), by Petrus Clouwet Dowla
first proof, rare

Marselaer (Frederic de), Belgian Author, by Cornelius Galle
rare

Wael (Lucas and Cornelius de), Painters, by Hollar
first state, with the address of Meyssens; from the Carpenter and Rysbraeck Collections 3

1 1 . 668 — Ferdinand of Austria, by Peter de Jode
first state, with Meyssen's address, with margin La Bu

Arundel (Henry Howard, Earl of), by Lombart

Malderus, by Adrian Lommelin
before any address, with margin 3

. 15 . 669 — Faille (J. de la), by Adrian Lommelin
proof before the address of "de Man;" from the Barnard Collection; and an impression with the address, very rare 2 Drugul

- 10 . 670 — Charles I. and Henrietta Maria, by Johannes Meyssens
first states, with margins, rare 2 Gutek

. 9 . 671 — Vander Ee, by Johannes Meyssens
first state, with margin Hollo

Ernestina, Countess of Nassau, by Michael Natalis
first state, with margin, rare 2

Chenot	672 — Crayer (Gasper de), by Jacob Neefs *first state*		1	6	.
	Berghe (Earl Vanden), by Paul Pontius	2			
Pulin	673 — Raphael d'Urbino, by Paul Pontius, *first state, before the address, with full margin, rare*	1	.	9	.
Bussiere	674 — Charles Emanuel Duke of Savoy, by Rucholle *first state, with margin*		1	1	.
	Booys (Henricus de), by Cornelius Vischer				
	Hanneman (Adrian), Painter, by Robert van Vorst PROOF *before any letters, rare*	3			
ment	675 — Vorsterman (Lucas jun.), se ipse *with margin*		.	16	.
	Nassau (Johannes, Count of), by L. Vorsterman jun. *first state, before "Illustrissimus" was altered to "Excellentissimus," very rare*	2			

£ 113 8 " 4 " 6

END OF FOURTH DAY'S SALE.

FIFTH DAY'S SALE.

H E.

LOT

1	10	.	676 — The Adoration of the Shepherds, the infant Jesus lying on the ground, near the entrance of a ruined temple, attended by the Virgin and a number of Shepherds (1) *rare* 1	Poupel

EARLOM (Richard).

-	18	.	677 — The Presentation in the Temple, after Rembrandt *proof before letters* 1	graves
-	15	.	678 — Rubens' Son, and his Nurse, with fruit, after Rubens *artist's proof before any letters* 1	Holloway
1	2	.	679 — Rubens' Wife with the Page *proof before letters; from the Collection of D. R. Clarke* 1	Roscoe
6	6	.	680 — Fruit and Flower Pieces, after Van Huysum *the pair, before the mottoes, brilliant and rare* 2	Hollow

EDELINCK (Gérard).

(The numbers refer to Robert Dumesnil, Peintre-Graveur Français).

10	10	.	681 — MOSES HOLDING THE TABLES OF THE LAW (2) *proof before the names of the artists, and before the dedication, of extreme rarity, with fine margin; from the Debois Collection* 1	So

682 — HOLY FAMILY. From the picture painted by Raffaelle for Francis I. in 1515 (4) *before the arms of Colbert, with fine margin, very rare*	1	10	15	.	
683 — THE BATTLE OF THE STANDARD. From the celebrated Cartoon painted by Leonardo da Vinci in competition with Michael Angelo's Cartoon at Pisa (44) *proof before the words "L. d'la Finse pin. G. Edelinck sc." of the greatest rarity, with margin*	1	14	.	.	
684 — RENÉ DESCARTES, after Frank Hals (181) *first state, before the address of Chereau le jeune, with broad margin, rare*	1	2	7	.	
685 — NATHANIEL DILGERUS (185) *"Morceau rare et recherché," with margin; a chef-d'œuvre of the art*	1	7	15	.	
686 — John Dryden, after Kneller (187)	1	2	16	.	
687 — Anne Louise Christine de Foix de la Valette d'Epernon, after Le Brun (195) *with margin*	1	.	2	.	
688 — GUIDO CRECENTIUS FAGON, after H. Rigaud (200) *first state, with Guido spelt Gvido, with broad margin, very rare*	1	3	11	.	
689 — Ferdinand, Prince-évêque de Paderborn et Munster (203) *first state, before the words "E. Typographia Regia," rare; also the usual state, with the additional words*	2	.	17	.	
690 — Henry Goltzius, the Engraver (216) *a finished proof before any letters, most rare*	1	4	10	.	
691 — The same *finished proof*	1	.	13	.	
692 — MADAME HELYOT WITH A CRUCIFIX, after J. Galliot (223) *before the words in the right hand lower corner were erased to make room for "Cum pri regis," with fine margin, very rare*	1	6	6	.	

693 — Gerbrand Van Leeuwen, after A. Booner (239)
first state, before any letters, with fine margin 1

694 — Louis XIV. in a cuirass (248)
first state, before any letters, "Tres-rare" 1

695 — Louis Moreri, after De Troye (280)
second state; from the Collection of François Lousbergs 1

696 — Israel Silvestre (319)
rare 1

697 — Titiano Vicellio (327)
first state, before any letters, with margin, very rare 1

698 — François de Neufville, Duc de Villeroy et de Beaupreau, after H. Rigaud (337)
undescribed state, before the sky was strengthened, particularly behind the bâton, and some delicate work about the face and before the wig was diminished in height; excessively rare 1

699 — The same (337)
first described state, before any letters, with fine margin, very rare 1

ELSTRACKE (Richard).

700 — QUEEN ELIZABETH; an illustrated oval

"Shee was Shee, is what can there more be said?
In earth the first, in heaven the second Maide."

are to sold by J. Sudbury & George Humble in Pope's head Alle at the White horse.

In matchless condition, with fine margin, and extremely rare 1

EVERDINGEN (Albert van).

This is probably the finest Series of these beautiful Etchings ever offered for Sale.

ffin	701 — Oval Landscape (4)			
	third state, the plate reduced to an oval	1	1	.
	The Four Figures under the Tree (5)			
	second state, with the name, but before the dry point on the rocks to the right 2			
uquelin	702 — The Man on the wooden Bridge (6)			
	first state, before the shadows in the foreground were rebitten	1	10	.
	The Swineherd (8)			
	first state, before the marginal line was strengthened, and before the additional work on the sky, at top 2			
Clowey	703 — The two Casks before the Cottage (11)			
	second state, before the forms of the clouds were defined, and before the plate was cleaned	.	17	.
	third state, the forms of the clouds made out, and the plate cleaned 2			
Do	704 — Marine Landscape (14)			
	first state, before the plate was rebitten and the forms of the clouds defined, and before the strong marginal line 1	1	8	.
Do	705 — The Cottage in Ruins (15)			
	first state, before the horizontal lines on the sky, and before the plate was rebitten in the foreground	1	7	.
	The Rock (18)			
	first state, before the sky was carried to the right hand corner at top 2			
Do	706 — The Casks Landed (20)			
	second state, with the hard outline of the clouds softened down, but before the plate was rebitten	.	16	.
	The Carpenter's Tressel (21)			
	first state, before the strong marginal line 2			

1	2	.	707 — The Broken Fence (27) *first state, pure etching, before the sky, and before the plate was cleaned* 1	Gutekun
1	.	.	708 — The House with the pointed Tower (29) *first state, pure etching, before the marginal line was made good* 1	Hollowa
1	12	.	709 — The High-rock, a Night Piece (31) *first state, before the deep colour of the sky was reduced, and before much extra work* 1	Tiffin
2	6	.	710 — The Winding River (33) *first state, pure etching, before the strong work in the foreground and the marginal line* *second state, with the additional work and the marginal line* 2	Hollowa
1	14	.	711 — The Cottage in Ruins (38) *first state, pure etching: before the additional sky and the marginal line* The Man by the Broken Fence (39) *first state, before the sky was entirely worked over, and the strong marginal line was added* 2	Do
.	17	.	712 — The Rock in the middle of the River (40) *second state, before the strong marginal line, the additional sky, and the re-biting of the foreground* The Herd of Pigs (43) *third state* 2	Tiffin
1	4	.	713 — The River at the foot of a steep Rock (44) *first state, before the plate was re-bitten* 1	Do
1	10	.	714 — The Sheltered Bridge (45) *first state, pure etching; before the sky was carried to the right hand corner, and before the water was worked over* 1	Hollow
1	9	.	715 — The small Boat on the banks of the River (52) *second state, with the distant hill on the extreme left introduced, which is wanting in an earlier state* The Wooden Bridge (53) *first state, before the plate received the injury on the rock seen across the ravine* 2	Do

gulin	716 — The Two Men Sketching (54)		-	17	.
	second state, with the addition of the large tree on the left, before the re-touch				
	The Inscription on the Rock (55)				
	second state, with the strong work on the trees behind the rock	2			
lowry	717 — The Cart in the Defile (57)		1	12	.
	first state, pure etching, before the dry point work on the sky and the strong marginal line, the plate uncleaned				
	second state, with additional work in the sky, etc., full margin	2			
ment	718 — The two Sailing Boats (58)				
	first state, pure etching, before the extra work on the sky	1	2	13	.
lowry	719 — The two little Boats, empty (60)		5	.	.
	first state, pure etching, before the extra work on the sky				
	The Pointed Rock by the River side (62)				
	first state, pure etching, before the extra work on the sky	2			
chall	720 — The Sketchers (63)		-	6	.
	third state, with the clouds defined; and fourth state	2			
lowry	721 — The Watermill (64)				
	first state, pure etching, the plate uncleaned		2	.	.
	third state, with the strong marginal line	2			
to	722 — The Timber and Casks on the banks of the River (65)		2	10	.
	first state, pure etching, before the sky was carried to the top angles of the plate	1			
to	723 — The two Men on Horseback (67)				
	second state, before the sky was worked over		2	13	.
	The Peasant on Horseback (69)				
	first state, pure etching, printed in red	2			
gulin	724 — The Three Travellers (70)				
	first state, pure etching, before the strong marginal line	1	2	5	.

1	11	.	725 — The Porter (72) *first state, pure etching, before the failure in the biting on the extreme right of the foreground was repaired* *second state, the little spot on the right worked over, but before the strong marginal line* 2	Gutek
2	5	.	726 — The Woman watching the Boat (75) *first state, pure etching, before the forms of the clouds were properly defined* *third state, with the strong marginal lines* 2	Hollow
1	11	.	727 — The Wheel under the Thatched Roof (77) *third state, with strong marginal line* The Two Carts (85) *first state, pure etching, before the dry point work on the roadway under the waggon* 2	Gutek
3	7	6	728 — The Watermill (99) *first state, pure etching, before the foreground was re-bitten, and before the strong marginal line* 1	Hollow

EXSHAW (Carl).

-	10	.	729 — Christ with his Disciples in the Ship overtaken by the Tempest, after Rembrandt *rare* 1	do

FAUCCI (Carlo).

.	10	.	730 — A Bacchanalian subject, with Silenus between a Nymph and a Faun, after P. P. Rubens *proof before letters* 1	do

FAITHORNE (William).

3	12	6	731 — Henrietta Maria, as Queen-Dowager *engraved in the manner of Mellan, before any letters, inscribed with Mariette's name, very rare* 1	Lilly
4	.	.	732 — Henrietta Maria, after Van Dyck *with the first address, "Are to be sould by Robert Peake at his shopp neere Holborne Conduitt," rare* 1	Hollow

733 — CHARLES II. IN ARMOUR 45 . .

large oval, with the motto of the Garter above, and six lines beneath, commencing "The Second Charles, Heire of ye Royall Martyr;" *the finest impression known, both as regards condition and brilliancy of impression, with fine margin; from Mr. Crawhall's Collection* 1

734 — CATHERINE OF BRAGANZA, Queen of Charles II., in the dress she wore on her arrival from Portugal 12 12 .

with margin; from the Tunno Collection 1

735 — THE MOST ILLUSTRIOUS AND HIGH BORNE PRINCE RUPERT, after William Dobson 3 15 .

first state; "are to sould by Tho. Rowlett at his shopp neere Temple Barre." 1

736 — Sir Onlando Bridgeman 1 15 .

inscribed with Mariette's name; with fine margin, rare 1

737 — Robert Bayfield, ætat: 25, 1654 2 3 .

first state, before the name of Spratt under the verses, with margin, rare 1

738 — MONTAGUE BERTIE, EARLE OF LINDSY, in armour, after Van Dyck 12 10 .

extremely rare 1

*** At Sir Mark Sykes's sale an impression of this superb portrait realized £37 16s.

739 — Henry Cary, Earl of Monmouth 1 . .

rare; from the Morant Collection 1

740 — JOHN, VISCOUNT MORDAUNT, in armour, with an oval border, of armorial bearings 5 10 .

extremely rare 1

741 — William Oughtred 1 . .

first state, before the age, and the name of Faithorne, etc., inscribed with Mariette's name, rare 1

36	10	·	742 — Sir William Paston, oval in a square border, with the arms beneath *the artist's chef-d'œuvre; from the Collections of Sir Peter Lely, Sir Mark Sykes, Colonel Durrant, and Mr. Crawhall* 1 *** Horace Walpole, in mentioning this portrait, says, "Every part of this print, which I think the best of his works, is finished in the highest perfection."	Hollow
34	·	·	743 — Lady Paston *from the Bindley, Sykes, and Durrant Collections, in one of which it realised £47., and at the other £42. 10s. 6d.* 1	do
3	·	·	744 — Francis Rous, Provost of Eton *rare* 1	do
3	10	·	745 — William Sanderson, after Souse, 1658 *undescribed first state, before the artists' names; and an impression with the names* 2	do
13	·	·	746 — Margaret Smith, Lady Herbert, after Van Dyck *in matchless condition, perhaps the finest known* 1	Jeffin
·	11	·	747 — Thomas Stanley *rare; from the Skegg Collection* 1	Jewelu
19	·	·	748 — Edward Somerset, Marquis of Worcester, &c., the celebrated author of the "Century of Inventions" *a very early impression, before the scratches with the needle on the margin of the plate were taken out, with full margin, very rare* 1	Sir ch
·	14	·	749 — An Illustration to Virgil, after F. Cleyne—The Shepherds, Tityrus, and Melibæus *first state, before the letters Ec. 1, l. 1, at the foot of the plate below the right foot of the centre figure* 1	Hollow
			FLIPART (Jean Jacques).	
·	11		750 — The Bear Hunt, after Vanloo *proof before any letters* The Tiger Hunt *proof before any letters* 2	Jocelo

FONTAINEBLEAU (School of).

751 — The Deposition. The Virgin is seen in the foreground away from the other mourners, and seated in a pit at the foot of the Cross where the Saviour is just being laid; in a broad arabesque frame, ornamented with masks

not described, a print of the greatest rarity; from the Richardson, Rysbraeck, Reynolds, and Esdaile Collections 1

FONTANA.

752 — Marriage of Cupid and Psyche, after Cammiani

artist's proof before any letters 1

FORSTER (Francois).

753 — Raffaelle at the age of 15

artist's proof on india paper, presentation copy from the engraver 1

FRANCO (Battista).

754 — Moses striking the Rock (2)

first state before the address "Franco Forma," very rare; from the Storck Collection 1

755 — Dagon overthrown by the Ark (6)

before the address "Franco Forma;" from the De Fries Collection 1

756 — Animals going to a Stream to Drink (76)

curious undescribed state, being before any letters, and printed on the same sheet with An Allegory of Religion consoling a Beggar (58), *and* Two Angels rising in the air with flaming torches (66)

a proof taken before the copper was cut; from the De Fries and Dumesnil Collections 1

FRITZSCH (Christian Friedrich).

757 — Abraham de Haen

proof before letters, with fine margin 1

FYT (Jan).

758 — Etchings of different Animals (1—8)
early impressions before the name of Fyt on the first plate, very rare 9

759 — The Set of Dogs (9—16)
extraordinary set, with fine margins, some in undescribed states 8

760 — Title, with dedication to Don Carlo Guasco (9)
undescribed state, with "Jo. Fyte" slightly etched in the place, which was afterwards burnished out to make a clear space for the name to be inserted in full 1

761 — The Sporting Dogs, under the arch in ruins (10)
undescribed state, before the marginal lines were strengthened at the top corner to the right

The Pair of Beagles (12)
an early impression 2

762 — Two Dogs in a Leash (13)
an early impression

Two Dogs Coupled (14)
an early impression 2

GALLE (Cornelius).

763 — Ecce Homo, after Rubens
first state, with Galle's address, rare; from the De Fries Collection 1

764 — Seneca in the Bath, after Rubens
rare 1

GAULTIER (Leonard).

765 — The Last Judgment, after Michelangelo
rare 1

766 — Henri d'Orleans, Duc de Longueville
very rare 1

GHEYN (Jacques de).

767 — Francesco Sforza, Duke of Milan
proof, with large margin 1

768 — J. B. Hanwaert
proof before any inscription, very rare 1

769 — Portrait of Hugo Grotius at the age of Fourteen
two states; the first unique, being before the plate was cut, and with a note by Grotius himself in the margin at bottom, giving an anecdote of Fl: Josephus having written a work at the age of 14 2

*** In the second state the plate is narrower by half an inch.

770 — The Guards of the Emperor Rudolph II.
very early impressions of the complete set, rare 12

GHISI (Adam).

771 — The Fisherman and the Monster Fish, after Julio Romano, (106)
a very early impression, with large margin 1

*** The traces of the pumice-stone are very apparent in the sky.

GHISI (Diana).

772 — Christ's Charge to Peter, after Raffaelle (5)
an extraordinary impression, full of bur; from the Collection of the Count de Fries 1

773 — The Birth of Apollo and Diana in the Isle of Delos, after Julio Romano (39)
first state, before the address "Horatius Pacificus Formis," very rare 1

774 — The Charlatan, with snakes, selling his quack medicines (44)
first state, before the address "Horatius Pacificus Formis," with broad margin; from the Wellesley Collection 1

·	14	·	775 — Sacrifice of a Bull to Jupiter (46) *first state, before the address, rare* 1	Holloway

GHISI (Giorgio).

/	10	.	776 — The Meeting of Mary and Elizabeth, after F. Salviati *unfinished impression, with the white column above the female on the left; a print of the greatest rarity* 1 *** A similar proof is described by Bartsch as existing in the Imperial Library at Vienna	do
-	16	.	777 — The Marriage of St. Catherine, after Francesco Primaticcio (12) *rare* 1	do
·	12	·	778 — THE DISPUTE OF THE SACRAMENT, after Raphael (23) *chef d'œuvre of the master, of the greatest rarity* 1	do
/	3	.	779 — The Trojans deceived by Sinon (28) *with margin; from the Collections of M. Rysbraeck and Dr. Wellesley* 1	do
/	4	.	780 — Cupid and Psyche on the Couch, after Julio Romano (45) *first state, before the draperies* 1	Grundy
-	10	.	781 — The Birth of Memnon, from the Palazzo del T., by Julio Romano (57) 1	Stenoar
/	8	.	782 — The Judgment of Paris (60) *a very early impression, with margin; from the De Fries Collection* 1	Holloway
/	5	.	783 — The Calumny of Apelles, after Lucas Penni (64) *undescribed state, before the name and date on the side of the throne, and the tablets with the inscriptions beneath* 1	do
/	11	.	784 — Raffaelle's Dream (67) *very rare; from the Morant Collection* 1	Foreda

785 — A Cemetery. The Skeletons leaving the tombs, taking new flesh to appear at the Last Judgment (69) 2 . .

undescribed state, before any letters on the scroll, before the name of Ghisi, and before the address, probably unique 1

786 — The same 1 10 .

as described by Bartsch, rare 1

GLOCKENTON (Albert).

787 — THE PASSION OF CHRIST 27 . .

THE COMPLETE SET, *all early states before the plates were retouched; of extraordinary rarity*

Christ's Triumphal Entry into Jerusalem (2)
The Last Supper (3)
Christ Praying on the Mount of Olives (4)
Christ taken in the Garden (5)
Christ brought before the High Priest (6)
The Flagellation (7), *with broad margin*
Christ Crowned with Thorns (8), *with broad margin*
Christ bearing the Cross (9)
The Crucifixion (10)
The Burial of Christ (11)
The Descent of Christ into Limbus (12)
The Resurrection of Christ (13) 12

GOLTZIUS (Heinrich).

788 — Set of the Master Pieces (15—20)

The Annunciation, in the style of Raphael 6 10 .

The Visitation, in the style of Parmegiano

The Adoration of the Shepherds, in the style of Bassano

The Circumcision, in the style of Albert Durer

The Magi offering their gifts to the Infant Saviour, in the style of Lucas van Leyden

The Holy Family, in the style of Baroccio 6

1	.	.	789 — The Virgin and St. Joseph, showing the Infant Jesus to the Shepherds (21) *first state, before the date of* 1651, *and before the unfinished part of the composition was etched in outline* 1	Holloway
2	4	.	790 — The Virgin weeping over the Dead Body of Christ (41) *engraved in imitation of Albert Durer* 1	Gutekunst
1	13	.	791 — Christ, the Twelve Apostles, and St. Paul. A set of half-length figures, with Latin inscriptions under each, (43—56) *the perfect set, uniform in impression, and inscribed P. Mariette,* 1667, *whole bound in old French calf; from the Walker Collection* 1	Sowerby
1	11	.	792 — Portrait of Frederick II, King of Denmark (166) *rare* 1	Holloway
1	9	.	793 — Françoise d'Egmont, half-length, her right hand on a skull (168) *with margin, rare; from the Gawet Collection* 1	Do
.	10	.	794 — Pierre Forestus (169) *from the Mariette Collection* 1	Sanlorenzo
1	11	.	795 — Henry IV, of France (174) *first state* 1	Holloway
1	.	.	796 — Nicquet (177) *from the De Fries Collection* C. Vander Spronk (185), and duplicate, *from the Mariette Collection* 3	Do
10	.	.	797 — The Boy and Dog, Portrait of the Son of Theodore Frisius, a Dutch Painter (190) 1 *very rare*	Grunow
1	18	.	798 — A Female Head, "In leiden geduldich," &c. (191) Arnaud Beerestein (192) Bust of a Young Man (193) *three small ovals; from the Mariette Collection* 3	Sanlorenzo
1	14	.	799 — Bust of a Young Man, "Bene agere et nil timere," (207) *said to be a portrait of Simon Sovins* Justus Lipsius, inscribed "Moribus Antiquis" 2	Clemens

800 — M. de la Faille, inscribed "Leges tueri," (212) 2 10 .
Madame de la Faille, with a skull (213) 2

GUERCINO (Giov. Fran. Barbieri, detto).

801 — St. Anthony of Padua (1) . 5 .
a very early impression; from the Barnard and Chambers Hall Collections 1

802 — The Infant St. John (2) . 10 .
An early impression, with margin, and counter proof also with margin; from the Wellesley Collection 2

803 — The Virgin and Child with a Book. She is seen standing behind a table, on which the infant is placed, with his feet on a napkin, and supported by his mother's right arm; they are both looking intently on the book, which is held by the child. . 10 .
a very beautiful etching, unknown to Bartsch 1

GUIDO RENI.

804 — The Virgin with the Infant Jesus (1) 1 . .
proof, before the address of N. van Aelst 1

*** "Cette estampe est une des plus belles productions du Guide, et elle est rare."—*Bartsch*

805 — Holy Family, in the style of Parmigianino (9) . 5 .
first state, before the painter's name; from the St. Aubyn Collection

Holy Family (10)
the same composition as the last, but reversed 2

806 — The Infant Jesus and St. John the Baptist (13) . 7 .
an early impression, with margin; from the Gervaise Collection

St. Christopher crossing the river with the Infant Christ on his shoulder (14) 2

807 — St. Jerome praying before a Crucifix (15) . 12 .
with a counter proof from a very early state of the same; from M. Rysbraeck's Collection; and also a copy 3

.	6	.	808 — The Love of Study (16) *two impressions, one of them before the re-touch with the dry point, which is seen particularly in the distance; from the Endris Collection* 2	Marsha
3	5	.	809 — A Glory of Angels, after Lucas Cambiasi (45) *early proof before all letters, undescribed, very rare; from the Morant Collection* 1	Hol Cow
1	11	.	810 — The same *in the ordinary state* 1	Do
.	11	.	811 — The original Drawing of the same, by Cambiasi, called Cangiagio *Pen washed with bistre; from the Morant Collection* 1	Colnes
.	14	.	812 — Christ laid in the Tomb, after Parmigianino (46) *from the Esdaile and Ford Collections* 1	Marsh
.	6	.	813 — The Virgin suckling the Infant Christ, after Annibale Carracci (51) *first state, before the address; from the Endris Collection* 1	Do
			Gh.	
.	15	.	814 — An early German print of the latter end of the fifteenth century, representing St. Mathilde standing under a Gothic arch, with tracery of foliage above *Brulliot*, 1286; *in beautiful condition with margin* 1	Hol Cow
			HOGARTH (William).	
4	5	.	815 — Henry VIII. and Anne Boleyn *proof before any letters, with margin; from the Esdaile Collection* 1	Do
5	.	.	816 — The Harlot's Progress first states, *before the feet of the old woman were introduced in the first plate, and before the word "London" on the letter the parson is reading, etc., with margin; from the Esdaile Collection* 6	Do

817 — SOUTHWARK FAIR

proof with fine margin 1 | 1 | 2 | .

818 — THE RAKE'S PROGRESS

FIRST STATES, *with "Memo^dms. 1721," etc., on the book to the left in plate* 1; *in the after state the book is erased to make room for an old shoe with the cover of a Bible in it* 8 | 4 | . | .

819 — THE SLEEPY CONGREGATION

first state, before "Dieu et mon droit" was introduced under the Royal arms, and before the pipe was taken from the angel's mouth 1 | 1 | 3 | .

820 — STROLLING ACTRESSES, DRESSING IN A BARN

undescribed first state, before the feathers were taken from the head of the female who is greasing her hair with a candle, and before much extra work, as on the neck of Juno, and in other parts of the plate, rare 1 | 3 | 11 | .

821 — THE MARRIAGE À-LA-MODE

first states, before the lock of hair on the lady's forehead was engraved in the second plate, being put in with indian ink; set complete, with large margins 6 | 4 | . | .

822 — MARRIAGE À-LA-MODE

a curious proof of the first plate, before all letters, before the inscription on the marriage contract, the genealogical tree, etc. 1 | 8 | 5 | .

*** Only one other impression in this state is known to exist; it is in the British Museum.

823 — PORTRAIT OF HIMSELF WITH HIS DOG.

"Se ipse Pinxit et Sculpsit, 1749*;" with margin* 1 | 4 | . | .

824 — GIN LANE

first state; from C. Rogers' Collection; curious as being coloured by a contemporary hand, perhaps that of Hogarth himself 1 | . | 19 | .

5	13	.	825 — FOUR PRINTS OF AN ELECTION PLATE 1.—AN ELECTION ENTERTAINMENT FIRST STATE; *"Painted and the Whole Engraved by Wm. Hogarth," with the seven half lemons seen near the punch bowl, and with the inscription "For our Country," in the Butcher's hat* PLATE 2.—CANVASSING FOR VOTES *before the lion's white teeth were hidden by additional work, making the mouth darker* PLATE 3.—THE POLLING PLATE 4.—CHAIRING THE MEMBER 4	Hollow
2	10	.	826 — CANVASSING FOR VOTES *an extremely curious unfinished proof; from the Bindley Collection; presumed to be unique* 1	do
7	.	.	827 — THE MARCH OF THE GUARDS TO FINCHLEY, IN 1745 *an unfinished proof, little more than an etching, presque unique* 1 *** Only one other impression in this state is known to exist; it is in the British Museum.	Nelly
38	.	.	828 — THE MARCH OF THE GUARDS TO FINCHLEY IN 1745 *proof before any letters* 1 *** Only one other impression in this state is known to exist; it is in the Library of the Royal Academy.	Hollow
6	12	6	829 — THE SAME *first described state, with the Sunday date, and with one* s *in Prussia, very rare* 1	do
.	17	.	830 — THE TIMES, Plate 1 *undescribed first state, with a white cloud seen above the dove in the sky, and before the oblique lines on the shadow of the fire engine, and over the entrance to the house on the right* 1	Rowed

lly	831 — THE SAME, Plate 1 *first described state, with Henry VIII on stilts, where the Earl of Chatham was afterwards introduced*	1	.	7	.
Clowey	832 — RECEIPT FOR THE "ELECTION ENTERTAINMENT" *first state, undescribed, before the alterations described in the next state, with the signature and seal perfect, and with good margin; excessively rare*		9	.	.
	The same *with a coronet substituted for the royal crown, with the inscription altered to apply to* "Polling for Members, Canvassing, and Chairing the Members," *with the signature and seal perfect, very rare*	2			
emont	833 — COLUMBUS (Receipt for the Analysis of Beauty) *first state, with the signature and seal perfect, and margin*	1	3	10	.
eda	834 — Receipt for the March to Finchley *made out for Horace Walpole, very rare and interesting*			16	.
	Also Hogarth's Book-plate, *rare*	2			
	HOLBEIN (HANS).				
Clowey	835 — PORTRAIT OF ERASMUS, standing under a gothic arch ornamented with figures, and with his hand on a Terminus *a woodcut, first state, with two Latin lines,* "*Corporis effigiem si quis non uidit Erasmi,*" *etc., rare*	1		12	.
			£	590	2 6

END OF THE FIFTH DAY'S SALE.

SIXTH DAY'S SALE.

HOLLAR (WENCESLAUS).

(The numbers refer to Parthey's Catalogue.)

			LOT	
3	12	.	836 — THE TRIAL AND EXECUTION OF THE EARL OF STRAFFORD (551—552) *first states, with fine margins* 2	Danlo
1	3	.	837 — PROCLAMATION OF PEACE AT ANTWERP (between the States General and Spain) (561) *first state, with fine margin* 1	Hollow
3	.	.	838 — AMOENISSIMI ALIQVOT Locorum in diversis Provincijs incētium Prospectvs (719—726, etc.) *the perfect set of twelve views, early impressions, with fine margins, and a duplicate of "Tootehill fields;" the whole bound in blue morocco* 1	do
3	5	.	839 — "A Prospect of Arrundel Castle & Towne on ye West-side," (955) *from the St. Aubyn Collection* 1	Colnag
1	15	.	840 — The Long View of Greenwich, on two sheets (977) 1	Hollowa
6	.	.	841 — VIEW OF LONDON FROM THE TOP OF ARUNDEL HOUSE (1011) *very early impression, in the most perfect state, with large margin* 1	Colnag

842 — Arundel House (Septentrionem Versus) (1034)
with fine margin 1 — 2 15 .

843 — Landscape with windmills, after Peter Breughel (1215)
first state, before the words "Buyten Brussel" 1 — . 6 .

844 — Landscape with the Canal through the village, after Peter Breughel (1218)
from the Esdaile Collection 1 — . 18 .

845 — Landscape with Cattle watering, after Paul Brill (1220) 1 — . 8 .

846 — Pietro Aretino, after Titian (1346)
from the Dumesnil Collection 1 — 1 7 .

847 — VANDER BORCHT (1365)
first state, undescribed by Parthey, with Mëyssen's address, and before the last word of the inscription "Walles" was corrected to "Galles" 1 — 1 6 .

848 — SIR THOMAS CHALONER, after Holbein (1371)
first state, before the mistakes were corrected in the inscription, the word POESEÔS *being spelt* POASEAS, *and* VERÈ *spelt* VERO, *with* I.R.I. *after the Emperor's name instead of* IMP, *extremely rare; from the Barnard Collection* 1 — 30 10 .

849 — SIR THOMAS CHALONER, after Holbein (1371)
second state, with the corrections; one of the rarest of Hollar's works; from the Tunno Collection 1 — 31 10 .

*** The rarity of this portrait is so great that neither Vertue nor Parthey describe this variation. Very few impressions are known to exist.

850 — Lord Denny, a circle, after Hans Holbein (1387) 1 — 1 5 .

851 — Sir Anthony Van Dyck, with a sun flower (1393)
early impression, with margin, rare 1 — 1 16 .

852 — The Princess Elizabeth, daughter of Charles I, an oval (1396)
with margin, rare 1 — . 8 .

.	18	.	853 — Sir Thomas Fairfax in armour, a small oval (1402 *a*) *first state, before the address of Huyssens; also the second state, with the address, rare* 2	Hollow
3	3	.	854 — Marc Garrard, from a painting by himself (1407) *early impression, with margin, very rare* 1	Roupel
.	6	.	855 — Giorgione, represented as David with the head of Goliah (1408) *inscribed with Mariette's name, very rare* 1	Atenso
1	8	.	856 — Sir Henry Guldeforde, after Hans Holbein, a circle (1409) *rare* 1	Hollow
1	19	.	857 — Lady Elizabeth Harvey, after Van Dyck (1412) *from the Towneley Collection* 1	Pascal
1	1	.	858 — Hans Holbein, in a circle (1418) *from the De Fries Collection* 1	Hollow
6	6	.	859 — Wenceslaus Hollar, holding his portrait of St. Catherine (1419) *proof before any letters, signed by the artist, very rare* 1	To
3	.	.	860 — Wenceslaus Hollar, in an oval (1420) *in the first state, before any letters, and before the alterations in the coat of arms beneath, excessively rare* 1	to Lorne
2	3	.	861 — The same *with the alterations in the arms, but before the name and address, very rare; from the De Fries Collection* 1	To
.	11	.	862 — The same *with the name, but before the address, rare; from the Dumesnil Collection* 1	To
1	2	.	863 — Charles I, in a hat, view of Whitehall in the distance, after Van Dyck (1432) *first state, before the address* 1	Hollow
2	.		864 — Charles II, after Van Hoecke, the smaller plate (1441) 1	To

865 — CHARLES II, with a view of St. James's Park and Whitehall in the background, after Van Dyck (1442) FIRST STATE, *before the alteration in the inscription, the introduction of the word "prius," etc., rare* 1	3	15	·
866 — The same (1442) *with the alterations, but before the address of Meyssens, rare* 1	·	17	·
867 — The same *with the address, which was effaced in the next state* 1	·	14	·
868 — ELIZABETH VILLIERS, DUCHESS OF RICHMOND, after Van Dyck (1457) *first state, before the face was thrown into shadow, and before the long perpendicular lines on the trees in the background to the right, &c., undescribed* 1	1	2	·
869 — Mary Villiers, Duchess of Richmond, after Van Dyck (1457) *with the additional work, and fine margin* 1	1	1	·
870 — NATHANIEL NYE, Mathematician, an oval (1475) *with large margin, very rare; from the Durrant Collection* 1	·	15	·
871 — ARCHBISHOP LAUD, after Van Dyck (1453) *before "Wilhelmus Lavd, Archiepiscopvs," &c., in four lines, Hollar's name in the centre, and that of Van Dyck on the right; inscribed with Mariette's name; very rare* 1	7	7	·
872 — PHILIP HERBERT, EARL OF PEMBROKE, after Van Dyck (1481) *first state, before the hair was diminished on each side of the head, and before any address, with margin, rare* 1	1	15	·
873 — Jerome Weston, Earl of Portland, after Van Dyck (1483) *with the first address, and with margin* 1	1	2	·
874 — The Countess of Portland, after Van Dyck (1484) *first state, before the address of Meyssens was erased; from the Barnard Collection* 1	1	·	·

2	4	.	875 — Peter Paul Rubens, in an oval frame (1498) *with broad margin* 1	Roupe
2	10	.	876 — Stockhovius, after J. van Oost (1507) *proof before any letters, with margin, undescribed;* and an early impression with the letters, *also with margin* 2	Rosed
3	15	.	877 — Thomas Wentworth, Earl of Strafford, in armour, after Van Dyck (1508 *b*). The second plate, the man looking downwards *first state, before the addition of the words "& Knight of the Most Noble Order of the Garter," and the word "Londini" after the date* 1	Hollow
8	15	.	878 — Henry Howard, Earl of Surrey, after Hans Holbein (1509) first state, *before the flowers on the drapery, and before any inscription in the margin beneath,* excessively rare 1	Wolna
1	13	.	879 — Head of a Man, whose face is turned towards the right, and who wears a flat cap, slashed back and front, after Holbein (1544) *from the Barnard and Thane Collections* 1	Rosed
1	10	.	880 — The King and Queen of Tunis, grotesque heads, after Leonardo da Vinci (1603); A young Negro's Head, (2003); and another similar (2004); Bust of a young Negress in a lace collar (207) *the last three with fine margins* 4	Hollow
1	15	.	881 — Jacob Stanier, "Mercator Londonensis, A°. 1645." after H. Garret (1506) *beautiful print, with margin* 1	Rosed
2	10	.	882 — Mary Queen of Scots, from a miniature in the British Museum, by Zucchero (1705) *rare* 1	Lanlo
3	3	.	883 — Alethea Countess of Arundel, and her daughter, Lady Mowbray (1725, 1726), small ovals on the same plate, which was afterwards cut *very rare; from the Thane Collection* 1	Wolna

884 — THE WEST FRONT OF ANTWERP CATHEDRAL (824) *first state, with the single line of inscription, and before the additional shadow on the building to the right; from the Durand Collection*	1	4	12	.
885 — SEVEN PLATES OF MUFFS (1945, 46, 47, 48, 49, 51, and 52) *all early impressions, the large plate being in matchless condition, and with large margin; No.* 1947 *is in two states, the first before much work, and before the plate was cut*	8	7	15	.
886 — THE MAGNIFICENT CHALICE, from a design by Andrea Mantegna (2643) *rare, in such perfect condition*	1	3	10	.
887 — Landscape, after Van Artois *first state, before the address of Galle was substituted for that of Van Avont, with margin*	1	.	12	.
888 — MADAME KILLEGREW, after Van Dyck *very rare, undescribed by Parthey*	1	1	9	.
HOPFER (DAVID).				
889 — Christ taking leave of his Mother (8) *first state, before the number*	1	.	7	.
890 — The same *first state, before the number*	1	.	15	.
891 — A RELIQUARY, in the centre of which the Virgin is represented holding the dead body of the Saviour in her arms (17) *an early impression, with margin, very rare*	1	1	10	.
892 — CHRIST REPROACHING THE SCRIBES AND THE PHARISEES FOR THEIR VICES (31) *first state, before the number; from the Esdaile Collection*	1	.	8	.

HOPFER (Jerome).

6	893	St. Jerome in Penitence, copied from Albert Durer (19) *first state, before the number, with large margin*		Hono
		The Sultan Solyman (57)	2	

HOPFER (Lambert.)

5	894	Herodias receiving the head of St. John, from a woodcut by Albert Durer (20) *very early impression, with the border of arabesque ornament*	1	Rouf

HOUBRAKEN (Jacob).

All the following are Proofs before Letters, with fine margins, of the Heads illustrating Dr. Birch's Lives of Illustrious Persons, published in parts, by the Knaptons.

4	895	Queen Anne Boleyn	1	Hollo
13	896	Queen Catherine Howard	1	do
5	897	Mary Queen of Scots	1	Grav
22	898	George Abbott, Archbishop of Canterbury *also a proof before the border, and before a good deal of work near the ornamentation and the engraver's name*	2	Hollo
22	899	Thomas Howard, Earl of Arundel and Surrey	1	do
15	900	Francis Russell, second Earl of Bedford *also an early proof, with the head merely in outline*	2	Grav
11	901	George Digby, Earl of Bristol	1	do
17	902	Henry Stafford, Duke of Buckingham	1	Land
17	903	William Cecil, Lord Burleigh	1	Grave

904 — George Byng, Lord Viscount Torrington	1	1	1	.
905 — Samuel Clarke, D.D. *before the engraver's name*	1	.	16	.
906 — Sir Edward Coke, Lord Chief Justice of the King's Bench	1	1	12	.
907 — Francis Lord Cottington	1	1	5	.
908 — Thomas Lord Coventry, Lord Keeper	1	1	5	.
909 — Oliver Cromwell, Lord Protector	1	6	10	.
910 — Sir Kenelm Digby, Knight	1	1	5	.
911 — Sir Francis Drake *before the engraver's name*	1	1	11	.
912 — John Dryden *very rare; from the Sykes' and Tunno Collections*	1	5	7	6
913 — Thomas Cromwell, Earl of Essex *with a proof of the illustrated oval, before the head was introduced*	2	1	10	.
914 — Daniel Finch, Earl of Nottingham *before the engraver's name*	1	1	10	.
915 — John Fisher, Bishop of Rochester *with the unfinished proof before the border, and before a good deal of work over the ornamentation and the engraver's name*	2	2	11	.
916 — Charles Fleetwood, Deputy of Ireland	1	.	14	.
917 — Sir Samuel Garth, Knight, M. D.	1	1	1	.
918 — Sidney, Earl Godolphin	1	1	10	.
919 — John Hampden	1	4	16	.
920 — William Harvey, M. D.	1	9	.	.

1	10	.	921 — Henry Ireton, Deputy of Ireland	1
-	16	.	922 — Robert Bertie, Earl of Lindsay	1
2	10	.	923 — James Maitland, Duke of Lauderdale	1
7	10	.	924 — John Milton	1
.	10	.	925 — Sir William Morrice, Knight	1
1	8	.	926 — James Douglas, Earl of Moreton, Regent of Scotland	1
2	6	.	927 — Thomas Howard, Duke of Norfolk	1
1	1	.	928 — Edward Russell, Earl of Orford	1
2	5	.	929 — Thomat Otway *from the Tunno Collection*	1
1	7	.	930 — Charles Mordaunt, Earl of Peterborough	1
8	10	.	931 — Alexander Pope	1
1	3	.	932 — James Stuart, Duke of Richmond *before the engraver's name*	1
1	2	.	933 — Laurence Hyde, Earl of Rochester	1
1	5	.	934 — Frederick Duke of Schomberg	1
8	8	.	935 — William Shakespeare	1
2	4	.	936 — Sir Philip Sidney, Knight *before the engraver's name*	1
1	.	.	937 — Sir Thomas Smith, Secretary of State	1
1	.	.	938 — Robert Car, Earl of Somerset *before the engraver's name*	1
1	11	.	939 — Sir Richard Steele, Knight	1
4	12	.	940 — Thomas Wentworth, Earl of Strafford	1

941 — Thomas Sydenham, M.D.	1	1	1	.	
942 — Charles Lord Talbot	1	1	.	.	
943 — Sir William Temple	1	1	5	.	
944 — John Thurlowe, Secretary of State *before the engraver's name*	1	1	6	.	
945 — William Waynfleet, Bishop of Winchester *from the Sykes Collection*	1	.	18	.	
946 — John Williams, Archbishop of York, Lord Keeper	1	1	1	.	
947 — Sir William Wyndham, Bart.	1	1	.	.	
The following are not in Dr. Birch's Series.					
948 — Queen Anne	1	3	.	.	
949 — Prince George of Denmark	1	1	.	.	
950 — William III.	1	2	12	.	
951 — King George I.	1	1	5	.	
952 — John Duke of Argyle	1	.	19	.	
953 — Buffon, the Naturalist	1	.	8	.	
954 — William Duke of Gloucester	1	.	11	.	
955 — Jacob van Hoorne, after J. M. Quinkhard	1	.	4	.	
956 — John Duke of Marlborough	1	5	.	.	
957 — John Lord Somers	1	.	14	.	
958 — Charles Earl of Sunderland	1	1	1	.	
959 — Cornelius Troost, called the Dutch Hogarth	1	.	7	.	

1	3	·	960 — Robert Walpole	1	Grave
·	2	6	961 — John de Wit	1	Stens
·	6	·	962 — Hugo de Groot, after A. Schouman The Dutch Guard Room, after C. Troost *with fine margin, rare*	2	Do

IMPERIALE (Girolamo).

·	7	·	963 — The Virgin and Child, with the Infant St. John (1)	1	Hollow

JARDIN (Karel du).

1	7	·	964 — Frontispiece, a Fountain in Ruins (1) *first state, before the numbers or address of Falk and Schenck; and an impression with the number*	2	Drugu
2	11	·	965 — The Mules (2) *proof before the number*	1	Gutsto
2	11	·	966 — The Cow and Calf (3) *proof before the number, rare*	1	Drugul
1	15	·	967 — The same (3) *proof before the number, with margin, rare*	1	Hollow
5	5	·	968 — The Two Horses (4) *proof before the number, with fine margin, rare*	1	Do
9	18	·	969 — The same (4) *curious undescribed state, before the injury in the sky was partially burnished out, and before the dry-point work was put in to make good the erasure, and with several scratches about the plate, which were afterwards effaced by printing, presque unique*	1	Drugu
3	·	·	970 — The Sleeping Dogs (5) *proof before the number, rare*	1	Hollow
1	1	·	971 — The same *proof before the number*	1	Do

	972 — The Two Donkeys (6) *proof before the number, very rare*	1	[illegible]	3	.
	973 — The Goat and the two Sheep (7) *proof before the number, rare*	1	3	.	.
	974 — The Three Pigs sleeping in the Farm Yard (8) *proof before the number, with margin, rare*	1	4	10	.
	975 — The Two Men, and the stone in the water (10) *proof before the number, very rare*	1	2	.	.
	976 — Landscape with Ruins, " L'homme qui se chausse " (11) *proof before the number, rare*	1	1	1	.
	977 — The Temple in Ruins (12) *proof before the number, with margin*	1	1	10	.
	978 — The Four Goats (13) *proof before the number, with margin, rare*	1	3	5	.
	979 — The same *same state*	1	2	2	.
	980 — The Four Sheep (14) *proof before the number, rare*	1	3	5	.
	981 — The Two Pigs (15) *proof before the number, rare*	1	3	5	.
	982 — The Three Pigs (16) *proof before the number*	1	3	10	.
	983 — The Boy and the two Donkeys (19) *proof before the number, very rare*	1	3	.	.
	984 — The Two Muleteers (20) *proof before the number, with margin, very rare*	1	4	.	.
	985 — The two Oxen (24) *proof before the number, very rare*	1	4	.	.

4	.	.	986 — The two Horses near the Plough (25) *proof before the number, very rare* 1	Hollow
4	.	.	987 — The Ox and the Ass (26) *proof before the number, rare* 1	do
1	4	.	988 — A Peasant wading a Stream (27) *proof before the number, very rare* 1	Guter
4	4	.	989 — The Field of Battle (28) *proof before the number, very rare* 1	Hollow
6	.	.	990 — The Mule with the Bell (29) *proof before the number, with margin, very rare; from the Dumesnil Collection* 1	do
6	6	.	991 — The Ox standing near the Calf which is resting (30) *undescribed proof before the number, and before the marginal line was made good to the right, very rare* 1	Clime
4	.	.	992 — The same *proof before the number, with margin* 1	do
3	10	.	993 — The Shepherdess talking to her Dog (31) *proof before the number, very rare* 1	Hollow
2	19	.	994 — The Ass and the two Sheep (32) *proof before the number, very rare* 1	Fruge
4	.	.	995 — The Flock of Sheep and Goats (33) *proof before the number, very rare* 1	Hollow
3	10	.	996 — The same (33) *undescribed state, before the marginal line was made good to the left, extremely rare* 1	do
7	7	.	997 — The Cows, the Bull, and the Calf (34) *curious early state, before the work with the dry point on the rising ground in the distance to the right, undescribed, excessively rare* 1	do

Lowry	998 — THE SAME (34)		5	15	.
	proof before the number, rare	1			
Kennot	999 — The Sheep and the Flies (38)		.	15	.
	proof before the number	1			
Lowry	1000 — The Sheep Resting near the Paling (39)		1	2	.
	proof before the number				
	The two Sheep, one of which is sleeping (40)				
	proof before the number, both rare	2			
Kennot	1001 — The Sleeping Dog and Cat (41)		.	10	.
	early state, before some cross hatchings in the background, undescribed	1			
Lowry	1002 — The Ewe with her Lamb (42)		.	10	.
	proof before the number, very rare	1			
	1003 — The Family (43)		.	5	.
	early state, before the removal of the mark of the acid near the name, and before the number				
	The same (43)				
	with the acid mark removed, but before the number	2			
	1004 — Study of Heads (44)		.	7	.
	proof before the number				
	The Shepherd and his Dog				
	proof before the number, rare	2			
	1005 — The Buildings with the Square Towers (46)				
	proof before the number, rare		.	14	.
	The Little Landscape with the two Goats (47)				
	proof before the number, very rare	2			
	1006 — The Goats near the River (48)				
	an early state, before the lines in the sky, and before the work with the dry point on the rocks and trees seen beyond the water; undescribed	1	.	7	.

	·	14	·	1007 — The Pack-horse (49) *proof before the number, rare* The Cart before the Inn *proof before the number, very rare* 2	710 [illegible]
	·	7	·	1008 — Portrait of De Vos, a Dutch Poet (52) *with fine margin,* 1 *** "Ce morceau est très rare."—*Bartsch.*	50

£ 4.54.17.0

END OF SIXTH DAY'S SALE.

SEVENTH DAY'S SALE.

JODE (Peter de).

LOT

1009 — The Coronation of St. Catherine, after Rubens
first state, before the erasure of the name of the publisher and the dedication, rare 1

1010 — Christ Delivering the Keys to St. Peter, after Rubens
an early impression, with large margin 1

1011 — The same
a very curious proof, before a piece of the plate was cut from the bottom (inscribed with a dedication to the Breughels), before the continuation of the coping of the wall in the background to the left, and a great deal of work over the whole of the composition; of the greatest rarity 1

1012 — Holy Family, with the Infant St. John and St. Elizabeth, after Quellinus
a very curious proof before all letters, and much extra work; touched in many places with pencil 1

JODE (Peter de), the younger.

1013 — Portrait of Ambrosio Spinola
proof 1

KAAS (M.)

1014 — Hagar and Ishmael, after Flink
proof before letters, rare 1

KILIAN (Lucas).

1 10 · 1015 — Christian IV., King of Denmark
with margin 1 Hollow

1 5 · 1016 — John Frederick, Duke of Wurtemburg
with margin 1 Do

2 3 · 1017 — Ferdinand II., Duke of Tuscany, and his Consort, Claudia, Archduchess of Austria
rare 2 Do

H/L.

1 13 · 1018 — Saint George (3)
very rare
The Two Genii with Pod of Peas (8) 2 Clean

LAAR (Peter de).

· 5 · 1019 — The Set of Animals (1—8)
very early impressions 9 Hollo

*** This set wants No. 3, but has duplicates of Nos. 5 and 6.

· 3 · 1020 — The Set of Horses (9—14)
rare 6 Do

· 10 · 1021 — The Family (15)
The Sitting Woman (19), *rare*
The Cavalier (20), *very rare*
Combat between Two Cavaliers
excessively rare undescribed print, measuring $3\frac{1}{3}$ *inches by* $1\frac{1}{4}$ *inches.* 4 Do

LAUTENSACH (Hans Sebald).

10 10 · 1022 — Emperor Ferdinand I. (15)
very early impression of this fine and interesting portrait 1 Do

1 3 · 1023 — Landscape with the little Bridge near the Village (40)
from the Esdaile Collection 1 Do

	LE BAS (Jacques Philippe).				
nt	1024 — "Assemblée Galante," after Watteau *proof before any letters, rare*	1	3	13	.
	LE CLERC (Sebastien).				
way	1025 — Puer parvulus, or the Landscape of Isaiah *proof before letters, with broad margin; from the Gervaise Collection*	1	.	8	.
ett	1026 — The Apotheosis of Isis *the first state, with the dancers by the side of the altar, &c. with fine margin*	1	.	16	.
da	1027 — The Entry of Alexander into Babylon *first state, with the head of Alexander in profile, with margin, very rare*	1	.	15	.
	LEU (Thomas de).				
way	1028 — Jo. de Beaugrand, Bibliothéquier du Roi, after P. du Moustier *first state, before any letters, a very rare and beautiful portrait*	1	1	14	.
ent	1029 — Gentianos Hervetus *an early impression, with broad margin*	1	3	12	.
way	1030 — Henry de Lorraine, Duc de Bar. "A l'unicque Princesse" *very rare*	1	1	10	.
lor	1031 — Charles de Lorraine, Duc du Mayne *very rare*	1	3	13	6
way	1032 — Louis Servin *proof before the inscription above, with fine margin*	1	.	10	.
	1033 — Blaise de Vigenère *proof before any letters, presque unique; and print*	2	2	10	.
	1034 — Carolus Gonzaga, dux Nivernensis et Rhetellensis *very rare*	1	.	10	.

LEEUW (Wilhelm van der).

1035 — The Crocodile and Hippopotamus Hunt, after Rubens
rare 1

LEYDEN (Lucas van).

1036 — Joseph and Potiphar's Wife (20) 1

1037 — The same (20) 1

1038 — David playing on the harp before Saul (27)
very rare; from the Crawhall Collection 1

1039 — THE ADORATION OF THE MAGI (37)
a very early impression, with margin, of this magnificent print, which is extremely rare 1

1040 — Christ crowned with thorns (68) 1

1041 — Christ crowned with thorns (69) 1

1042 — ECCE HOMO, or CHRIST PRESENTED TO THE PEOPLE (71)
the rarest, and one of the finest works of the master 1

1043 — Return of the Prodigal Son (78)
a very early impression, with broad margin; from the Esdaile and Blackburn Collections 1

*** "On doit y admirer l'intelligence et l'art qui ont guidé la main de Lucas dans l'exécution des lointains. Les fabriques, le paysage, et les petites figures qui s'y trouvent, tout y est touché avec esprit et comme il falloit pour faire dégrader les objets."—*Bartsch.*

1044 — The Virgin and Child sitting at the foot of a tree (84)
extremely rare; from the Lloyd and Esdaile Collections 1

1045 — The Repose in Egypt (85)
very rare 1

*** Marc Antonio made use of the background of this composition for his Dido.

1046 — THE DANCE OF THE MAGDALEN (122) 20 . .
a very early impression, in perfect condition 1

*** "Cette belle pièce que Lucas a gravée dans le temps de sa plus grand force, est une de ses meilleurs ouvrages. Les bonnes épreuves en sont extrêmement difficiles à trouver ; elles se vendoient, déjà du vivant de Lucas, un florin d'or."

1047 — THE POET VIRGIL SUSPENDED IN A BASKET (136) 14 14 .
a very early impression, full of colour, and very rare 1

*** "Et du côté du dessein c'est aussi un de ses meilleurs ouvrages, il s'y trouve des airs de têtes et des attitudes de figures que ne seraient pas désavoués par les grands maîtres."—*Bartsch.*

1048 — A MAN AND WOMAN SEATED, in conversation (148) 2 . .
very rare 1

1049 — Two Children, supporting a shield (167) 1 3 .
rare 1

LOGGAN (DAVID).

1050 — EDWARD HYDE, EARL OF CLARENDON, in his robes as Chancellor 2 5 .
with fine margin, rare 1

1051 — DR. ALLESTREE, PROVOST OF ETON, JOHN DOLBEN, ARCHBISHOP OF YORK, AND JOHN FELL, BISHOP OF OXFORD, sitting at a table 3 15 .
in mezzotinto, very rare; Sir Mark Sykes's sold for £27. 16s. 6d. 1

*** Called Chipley, Chopley, and Chepley.

1052 — SIR THOMAS ISHAM, OF LAMPORT, Northampton 1 10 .
proof before the engraver's name, &c. rare; from the Morant Collection 1

1053 — Archibald Campbell, Earl of Argyle, in an oval of laurel, with the arms beneath . 8 .
with margin 1

1	2	.	1054 — GILBERT SHELDON, ARCHBISHOP OF CANTERBURY *proof before any letters, probably unique* 1	Hauce
10	5	.	1055 — JAMES FITZROY, DUKE OF MONMOUTH *the impression in the Sykes Collection realized* £21. 1	Danlo
.	17	.	1056 — Francis North, Lord Guildford, Keeper of the Great Seal, in a large oval, with the insignia of his office beneath *proof before the mottoes in the arms* 1	Evan
1	16	.	1057 — Robert Stafford of Bradfield, Berkshire *proof before the arms were finished and before any letters, very rare* 1	Hollow
			LOLI (LORENZO).	
.	5	.	1058 — The Virgin and Child, with the Infant St. John (5) THE HOLY FAMILY, after Gio. Andrea Sirani; *in two states, the first before Loli's name* 3	Do
.	4	.	1059 — Two Cupids playing at the entrance of a tent (22) Cupid bending his bow (23) The Infant Hercules (24) *all early states; from the Barnard Collection* 3	do Do
.	4	.	1060 — THE REWARD OF STUDY, after Giovanni Andrea Sirani (30) *a very early impression, rich with bur* 1	
			LONGHI (GIUSEPPE).	
.	13	.	1061 — Portrait of Rembrandt; and two others, after the same *artist's proofs* 3	Rozel
.	2	.	1062 — NAPOLEON, WITH THE IRON CROWN ARTIST'S PROOF, *before the "N" in the star; from the Archinto Collection* 1	Hollo
.	7	.	1063 — Napoleon with the laurel wreath *proof before letters* 1	Do
.	10	.	1064 — The Philosopher in his Study The Philosopher in Meditation, both after Rembrandt *artist's proofs* 2	Gnun

1065 — A Burgomaster, after Rembrandt
choice artist's proof 1 . 8 .

1066 — Riposo in Egitto, after Procaccini
proof before letters, with artists' names only 1 1 4 .

1067 — The same
fine artist's proof, *with full margin, with the etched name only* 1 2 16 .

1068 — The same
artist's proof *before any letters, before the light on the donkey's nose was toned down* 2 18 .

Etching of the same 2 .

1069 — Vision of Ezekiel, after Raphael
artist's proof, *with the etched name, fine, and the rarest of the artist's works in this state* 1 5 15 .

1070 — The same
two unfinished proofs, in different states 2 . 8 .

1071 — Madonna del Lago, after Leonardo da Vinci
india proof before letters, with the artist's names only, large margin, excessively rare 1 8 17 6

1072 — The same
artist's proof, *with the head of the Madonna alone completely finished, the rest being in outline* 1 . 18 .

1073 — The same
with the figure of the child completed; the rest of the plate remains in the same state 1 1 1 .

1074 — Galatea, after Albano
artist's proof before any letters, extremely rare 1 10 . .

27	.	.	1075 — MAGDALEN, AFTER CORREGGIO ARTIST'S PROOF BEFORE THE ARMS, WITH ETCHED NAME, EXTREMELY RARE	1
1	10	.	1076 — AN ETCHING OF THE SAME *with the head finished only, most rare*	1

LUTMA (JANUS).

.	6	.	1077 — Portrait of his Father, treated as an antique bust "Janus Lutma, Posteritati, opus mallei per Janum F."	1
.	6	.	1078 — Portrait of his Father, in the style of Rembrandt "Joannes Lutma aurifex"	1
.	10	.	1079 — Four Portraits, represented as antique busts, and executed in his "opus mallei" style. His Father, Jan Lutma, himself, Jan Lutma, Vondelius, and P. C. Pooft	4

McARDELL.

.	10	.	1080 — Time Clipping the Wings of Cupid, after Van Dyck *fine proof before any letters*	1
.	18	.	1081 — Infancy of Moses, after Van Dyck *fine proof before any letters*	1

MAIR, 1499.

58	.	.	1082 — THE SCROLL PRESENTED; THE INTERIOR OF AN APARTMENT OF THREE VAULTED CHAMBERS, IN WHICH A GENTLEMAN IS SEEN PRESENTING A SCROLL TO A YOUNG LADY, AND A MAN PLAYING ON THE BAGPIPES, ETC., CALLED BY BARTSCH "LA BANDEROLE PRÉSENTÉE" *of excessive rarity; not in the British Museum*	1

MANTEGNA (ANDREA).

21	.	.	1083 — THE FLAGELLATION OF CHRIST (1) *a very early impression, before the scratches on the plate were the least worn, and with large margin, very rare*	1

1084 — THE ENTOMBMENT (3)
a very early state, with all the delicate work and the fine expression of the heads, which is entirely lost in the impressions usually seen 1

1085 — CHRIST DESCENDING INTO HELL (5)
in perfect condition; from the Collection of the Count de Fries 1

1086 — A COMBAT OF MARINE GODS (18)
a very early impression, with the fine work pure and perfect, in fine condition; from the Sykes and Maberley Collections 1

MARATTI (CARLO).

1087 — The Annunciation (2)
first state, before the name and address; from the St. Aubyn Collection
and the second state, with broad margin; from the Storck Collection 2

1088 — The Visitation (3)
first state, before the name and address, and an impression with the name 2

1089 — The Nativity (4)
first state before the name and address
also the second state, and a duplicate; from the St. Aubyn Collection

The Virgin and Sleeping Child (6) 4

1090 — The Virgin and Child, with the Infant St. John (9); with the original drawing for the same

The Marriage of St. Catherine (10) 3

1091 — THE FLAGELLATION OF ST. ANDREW, after D. Ciampelli (11)
first undescribed state, before the name of the painter, inscribed with the name of Mariette; and from the Gervaise Collection 1

MARSHALL (William).

1092 — "The True Portraicture of Captayne Charles Saltonstall, ætatis suæ xxix."
excessively rare 1

*** This Print has realized £16 16s. in public sale.

1093 — Dr. Thomas Taylor, Rector of St. Mary, Aldermanbury, *with four Latin lines by* G. I., "Exhibet effigies faciem, liber iste vigorem, etc."
very rare 1

1094 — Thomas Scott, "Sacra Theologiæ Baccalavrei, Obiit Ao. 1626."
an oval, with emblems and twenty lines 1

1095 — Sir John Suckling, Poet. Frontispiece to his "Poems and Plays." In an oval of bays, with the eight lines which were inscribed on his tomb
rare 1

1096 — The right high and right mighty Prince George Villiers, Duke, Marquis, and Earle of Buckingham, in armour. An oval with an anchor and arms below
extremely rare 1

1097 — Francis Bacon, Lord Viscount St. Albans. Half length, seated writing "Tertius Aplatone Philosophiæ Princeps." From his "Advancement of Learning," 1640.
rare 1

MASSON (Antoine).

(The numbers refer to Robert Dumesnil, Peintre-Graveur Français.)

1098 — The Holy Family, after N. Mignard (3)
"*Tres belle piece;*" *first state before the address, with fine margin* 1

1099 — Christ and the Disciples at Emmaus, after Titian (5) 1

1100 — EMANUEL-THÉODORE, DUC D'ALBERT, CARDINAL DE BOUILLON, after N. Mignard (14) *with fine margin, rare*	1	.	13	.
1101 — GUILLAUME DE BRISACIER, after N. Mignard (15) "*L' un des chefs d'œuvre du maître ;*" *first state, before the inscription on the border, extremely rare*	1	8	8	.
1102 — MARIN, CUREAU DE LA CHAMBRE, after P. Mignard (24) *first state, before the cross hatchings on the right cheek, with fine margin, very rare*	1	1	-	.
1103 — ALEXANDRE DUPUY, MARQUIS DE ST. ANDRÉ, after De Seve (26) *with fine margin*	1	.	11	.
1104 — HENRI DE LORRAINE, COMTE DE HARCOURT, the "*cadet à la perle,*" after N. Mignard (34) *chef-d'œuvre du maître, first state, before the No. 4 to the left in the margin, very rare*	1	6	6	.
1105 — THE SAME *in the same state, with margin*	1	4	4	.
1106 — LOUIS XIV, crowned with laurels (41) "*piece rarissime*"	1	2	-	.
*** Another branch is drawn in with ink, corresponding to the one engraved on the one side, probably by Masson himself.				
1107 — Portrait of Nicolas de Nicolai (54) *first state, with fine margin*	1	.	14	.
1108 — Olivier Le Fevre d'Ormesson (58) *second state, with fine margin*	1	-	16	.

MATHAM (JACOBUS).

1109 — Anonymous Portrait of a Man, who holds up a drinking glass in his right hand, after Cornelius Kettel (169)	1	1	1	.

MATHAM (Theodore).

.	4	.	1110 — Jean Maurice, Comte de Nassau	1
1	.	.	1111 — A curious and interesting proof of the Head of the same, taken before the curtain and helmet were added, and before the high lights on the armour were subdued	1
.	1	6	1112 — Hieronyma Justiniana, an oval *inscribed with Mariette's name*	1
.	6	.	1113 — Henricus Regius, after H. Bloemert *proof before any inscription, inscribed with the name of Mariette, probably unique*	1
2	3	.	1114 — Sir John Webster, Commissary for the Emperor of all Russia and Muskovia *proof before any inscription, probably unique*	1

MATSYS (Cornelius).

5	5	.	1115 — Henry VIII, with the Royal Arms and date of 1548, while another date appears with the monogram of the engraver to the right at top, but reversed, 1544 (*B.* ix. 116. 58) *very rare*	1

MECKEN (Israel Van).

10	.	.	1116 — The Portrait of Israel the Elder (2) *a very early impression before the retouch, and full of bur, excessively rare*	1
18	.	.	1117 — THE DANCE OF THE DAUGHTER OF HERODIAS (9) *extremely rare; from the De Fries Collection*	1
14	.	.	1118 — The Birth of the Virgin (31) *very rare; from the Esdaile Collection*	1

1119 — THE MARRIAGE OF THE VIRGIN (33)
very rare; from the Balmanno and Morant Collections 1 — 17 15 .

1120 — THE ANNUNCIATION (34),
from the Esdaile Collection 1 — 15 10 .

1121 — THE CIRCUMCISION OF CHRIST (37)
very rare; from the Esdaile Collection 1 — 16 10 .

1122 — THE MASSACRE OF THE INNOCENTS (38)
very rare; from the Esdaile Collection 1 — 8 15 .

1123 — CHRIST DISPUTING WITH THE DOCTORS (39)
very rare 1 — 9 . .

1124 — A PIECE OF ORNAMENTAL FOLIAGE, in the midst of which a female is seen surrounded by six men dancing (201)
early impression before the retouch 1 — 18 18 .

*** A print of the greatest beauty and rarity.

MELCHIOR MEIER.

1125 — APOLLO FLAYING MARSYAS (*B.* XVI. page 246)
very rare; from the Collection of Robert-Dumesnil 1 — 2 2 .

MELDOLLA (ANDREA).

1126 — THE JUDGMENT OF PARIS (80)
from the Mead, Rysbrack, Reynolds, and Ford Collections 1 — 2 5 .

MELLAN (CLAUDE).

(The numbers refer to Montaigton's Catalogue raisonné).

1127 — The Face of Christ as impressed on the linen napkin held by S. Veronica, executed in a single spiral line (25)
rare 1 — . 6 .

8 8 . 1128 — St. Pierre Nolasque (30). Le Chef d'œuvre de Mellan
a beautiful print of the very greatest rarity 1

*** "Le premier en rang parmi les réligieux qui occupant le fond representé le portrait de Louis Apparitius, procureur-général de l'ordre de Notre Dame de la Merci en cour de Rome, qui fit graver cette planche à Mellan. Elle était en suite portée à Barcelona au Monastère Chef d'ordre de la Merci, ou elle a tellement souffert que rougée et mangée, il n'est presque plus possible aujuourd'huy d'en faire usuge." —*Cat. Mariette.*

- 8 . 1129 — Portrait of Pierre Séguier (231)
first state, before "Anno Ætat suæ 51" was added to the inscription, very rare 1

- 1 6 1130 — A Young Girl kneeling, with her hands raised in an attitude of devotion, and her eyes to the sky, from whence descend rays of light: four angels are hovering above her, and inviting her to pray. The background represents a wild and rocky landscape
not described 1

1 2 . 1131 — Head of the Virgin, in an oval, a pen drawing in bistre executed with lines, which are not crossed
from the Dijonval Collection 1

MOCETTO (Girolamo).

17 . . 1132 — THE CALUMNY OF APELLES. An allegory representing Innocence dragged by Calumny, at the instigation of Envy, Ambition, and Treachery, before the Judgment Seat of Folly
perfect condition, before extra work and before the address 1

*** Ottley attributed this print to Mocetto.

MODENA (Nicoletto da).

1133 — The Forward Tongue. Seven Boys with hammers destroying it upon an anvil, two others resting on the ground (37) 6 - .
very rare; from the Morant Collection 1

MONTAGNA (Benedetto).

1134 — A Female seated on a large stone, and resting her left hand between the branches of a tree, near which a Satyr is seen, two children playing with a bird to the left (21) 5 - .
very rare: from the Debois Collection 1

1135 — The Centaur and Warrior struggling for the possession of a Nymph (16) 8 15 .
from the Sykes Collection 1

MONTAGNE (N. de).

1136 — Francis I, after Janet 1 1 3 .

MOOR (Karel de).

1137 — Franz Mieris 3 15 .
proof before any inscription, extremely rare 1

MORGHEN (Raffaelle).

1138 — Various Vignettes, Tail Pieces, Vases, &c., after Algarotti and Mignardi. Heading to French Republican Despatches, Book Plates, &c. . 10 .
curious and rare 14

1139 — Guicciardini 1 - .
artist's proof on india paper, before the square background
Portrait of Madame Morghen
proof 2

1140 — Goldoni - 8 .
artist's proof 1

.	10	6	1141 — VOLPATO, after Angelica Kauffmam *etching and unfinished proof* 2	Frau
			1142 — THE SAME *proof with open letters, rare* 1	
.	17	.	1143 — THE SAME *artist's proof before any letters, rare* 1	Do
.	5	.	1144 — BENVENUTO CELLINI *artist's proof before any letters, rare* 1	Grun
2	.	.	1145 — LORENZO DE MEDICI *fine and rare, artist's proof before any letters, with remark* 1	Gute
7	10	.	1146 — LEONARDO DA VINCI *brilliant artist's proof on india paper, before the R. M. or any letters* 1	Grun
1	1	.	1147 — MICHEL ANGELO *artist's proof* 1	Do
5	.	.	1148 — RAFFAELLE *fine proof* 1	Clem.
4	10	.	1149 — THE FORNARINA, after RAFFAELLE *fine proof* 1	Holl
.	15	.	1150 — THE SAME *artist's proof, the face and neck are complete, the rest unfinished, very rare* 1	Do
4	4	.	1151 — DANTE *proof before letters, with the artist's names; and the etching* 2	Grun
3	3	.	1152 — TASSO *artist's proof before any letters* 1	Do
2	.	.	1153 — PETRARCH *artist's proof before any letters* 1	Do

1154 — Ariosto
proof before letters, with the artist's names 1 — 3 5 .

1155 — Boccaccio
artist's proof before any letters 1 — 1 10 .

1156 — Napoleon in his Coronation Robes, after Tofanelli
fine proof before letters, with artist's names only 1 — 1 5 .

1157 — The same
in a similar state; from the Collection of D. R. Clarke 1 — 1 7 .

1158 — The same
artist's proof before any letters and before the motto in the Order, excessively rare 1 — 1 9 .

1159 — Moncada, after Van Dyck
choice proof, with large margin 1 — 3 7 6

1160 — Lot and his Daughters, after Guercino
proof 1 — . 5 .

1161 — Madonna della Seggiola, after Raffaelle
rare artist's proof before the R. M. 1 — 2 7 .

1162 — The Infant Saviour, after Carlo Dolci
artist's proof, before any letters and before the square border, rare 1 — 2 10 .

1163 — La Madonna del Gran Duca, after Raffaelle
artist's proof before any letters, with the remark 1 — 2 8 .

1164 — St. John, after Guido
proof before any letters, rare 1 — 13 . .

1165 — The Dance of the Seasons, and the Repose in Egypt, both after Poussin
proofs 2 — 3 10 .

1166 — Noli me Tangere, after Baroccio
artist's proof with the white stick, rare 1 — 7 7 .

35	·	·	1167 — LA MADONNA DEL CARDELLINO, AFTER RAFFAELLE ARTIST'S PROOF BEFORE ANY LETTERS, WITH THE WHITE BOOK, PRESQUE UNIQUE	1	Grund
4	·	·	1168 — PARCE SOMNUM RUMPERE, after TITIAN *india proof before letters, with artist's names only*	1	Grund
29	10	·	1169 — THE SAME *with the engraver's name written by himself, excessively rare; from the Poggiali Collection*	1	Grund
17	·	·	1170 — MAGDALEN, after MURILLO ARTIST'S PROOF BEFORE ANY LETTERS, BRILLIANT, AND WITH ENTIRE MARGIN, *extremely rare*	1	Hollow
37	·	·	1171 — THE LAST SUPPER, AFTER LEONARDO DA VINCI BRILLIANT PROOF OF THIS CELEBRATED WORK, THE CHEF D'ŒUVRE OF THE ENGRAVER	1	Do

819 " 8 " 0

END OF THE SEVENTH DAY'S SALE.

EIGHTH DAY'S SALE.

MORIN (Jean).

(The numbers refer to Robert-Dumesnil's Peintre Graveur Français.)

LOT				
1172 — The Virgin adoring the Infant Jesus, after Titian (15)	1	.	11	.
1173 — The Head of Christ, crowned with thorns, after Philippe de Champagne (23) *proof before the retouch*	1	1	15	.
1174 — The Great St. Bernard, after Philippe de Champagne (33) *rare*	1	.	10	.
1175 — Anne of Austria, Queen Regent of France, after Philippe de Champagne (40)	1	1	.	.
1176 — Cardinal Guido Bentivoglio, after Van Dyck (43) *from the Rysbraeck Collection*	1	1	.	.
1177 — Henry II, King of France, after Janet (59) *an early impression, with broad margin, rare*	1	3	10	.
1178 — Henry IV, King of France, after Ferdinand (60)	1	.	17	.
1179 — Cornelius Janssenius, Bishop of Ypres (61) *with margin*	1	.	11	.

1	15	.	1180 — Louis XI, King of France (63) *early impression, with broad margin* 1	Holler
.	15	.	1181 — Augustin de Thou (77) 1	do
3	.	.	1182 — Jean-Baptiste-Amador Vïgnerod, after Philippe de Champagne (85) *proof before any letters, and before the plate was reduced, very rare* 1	Wolnic
1	11	.	1183 — Antoine Vitré, after Philippe de Champagne (88) *undescribed state, before much of the fine work in stipple over the face, &c.* Also a finished Impression *with fine margin* 2	do
-	10	.	1184 — Set of six Landscapes in circles, "L'Enclos," &c. (90-94) *first states, before the numbers, and with the blank angles, rare* 6	Holler
.	3	.	1185 — The large set of upright Landscapes, after S. Fouquiere (95—98) 4	do
	7	.	1186 — Ruins of an Aqueduct, after Claude Lorraine (102) Landscape, "La Chasse aux canards" (103) *early state, with margin* 2	do
.	10	.	1187 — Landscape, "La Paysanne en marche" (105) 1	do
.	5	.	1188 — The same Landscape, "Les Moissonneurs" (107) 2	do
			MULLER (Christian Friedrich)	
24	3	-	1189 — ST. JOHN, after DOMENICHINO superb proof, *in the first state, with the incription in open letters, and the date* 1808, *and before the address of Ramboz, with full margin, extremely rare* 1	do

1190 — MADONNA DI S. SISTO, AFTER RAFFAELLE 86 . .
FIRST FINISHED PROOF BEFORE ANY LETTERS, *and before the "Aureoles" over the heads of the Virgin and Child, on* INDIA PAPER; *chef-d'œuvre of the engraver, and of the* GREATEST RARITY 1

*** It is said that only five impressions were printed from the plate in this state.

MULLER (JAN)

1191 — BELSHAZZAR'S FEAST 3 . .
an undescribed proof, before the writing on the wall and some additional work which appears in the after states, and before the letters 1

1192 — THE ADORATION OF THE MAGI (2) 3 18 .
undescribed proof, before the name and address, very rare 1

1193 — JOANNES FONTANUS (20) 1 10 .
curious undescribed state before any letters; the four buttons on the sleeve of the dress are left quite white, very rare 1

1194 — Joannes Peter Sweling, Organist of Amsterdam (22) 1 10 .
curious undescribed state before letters and the strong marginal line, and before the high lights on the cloak were subdued; and an impression in the ordinary state 2

1195 — John of Leyden, King of the Anabaptists, after Heinrich Aldegrever (24) 6 . .
first state, before Muller's name and address 1

1196 — MAURICE PRINCE OF ORANGE, after Mirevelt (58) 3 15 .
an early impression, with broad margin 1

1197 — ALBERT ARCHDUKE OF AUSTRIA, after Rubens (62) 1 15 .
proof, before "Cum privilegio," rare 1

1198 — ISABELLA CLARA EUGENIA, after Rubens (63) 2 12 .
proof, before "Cum privilegio," rare 1

2	2	.	1199 — MINERVA AND MERCURY ARMING PERSEUS for his Combat with Medusa (69) *rare undescribed state before any letters* 1 *** "Cette estampe connue sous le nom du chef d'œuvre de Jean Muller est une des plus belles et des plus belles que cet artiste ait gravée."—*Bartsch.*	Jean
.	10	.	1200 — BELLONA, Goddess of War, after Spranger (75) *first state, with the address of Muller; printed on two sheets, not joined together, rare* 1	Hollow

NANTEUIL (ROBERT).

5	3	.	1201 — TITLE WITH PROFILE HEAD OF LOUIS XIV. in a medallion, surrounded by portraits of all the previous kings of his name, and resting on a pedestal which bears the inscription, ŒUVRE DE ROBERT NANTEUIL, DESSINATEUR ET GRAVEUR DR ROY *undescribed* 1	Edel
.	15	.	1202 — MOSES HOLDING THE TABLES OF THE LAW, commenced by Nanteuil and completed by G. Edelinck, after PHILIPPE DE CHAMPAGNE *third state, with the address of P. Drevet, with fine margin* 1	Hau
2	12	.	1203 — HOLY FAMILY. "R. Nanteüil Philosophiæ auditor sculpebat Rhemis An° dni, 1645" (2) UNDESCRIBED STATE, *before the inscription on the large stone, a smaller stone bears the name of Nanteuil, which does not appear there in the after states, perhaps unique; from the Donnadieu Collection; with the original print by Claude Mellan* 2	Edel
.	8	.	1204 — HEAD OF CHRIST CROWNED WITH THORNS (4) *second state, dated* 1653, *rare* 1	Hau
/	5	.	1205 — BUST OF THE VIRGIN (5) *first state, before the tears on the Virgin's face and before the marbling of the angles, very rare* 1	Hol

1206 — The same

third state, with the "crochet," rare; from the Donnadieu Collection

fourth state, undescribed, the inscription removed from the banderole, and a shield of arms, with helmet and crest, substituted, P. Mariette, 1676, *on the front of the print, very rare and curious* 2

1207 — THE FOUR EVANGELISTS (7)

second state, with the words VNVS ATQVE IDEM SPIRITVS, 1 Cor. 12, *on the banderole, very rare*

third state, with the inscription HISTORIA ET CONCORDIA EVANGELICÆ, *etc., rare* 2

1208 — EIGHT VIGNETTES OF FLOWERS AND LETTERS (10—17)

all very rare and in perfect condition. The No. 13 *alone is wanting* 7

1209 — THE ARMS OF M. DE MAROLLES (18)

printed on the same sheet with the first state of the portrait (171); *on the reverse is printed the madrigal de* "M. De La Goutte-Chappuis" *in twenty-two lines, with full margin, extremely rare* 1

PORTRAITS.

1210 — JACQUES AMELOT, PREMIER PRÉSIDENT DE LA COUR DES AIDES (19)

first state, with the escutcheon, but without the inscription, rare

third state, the first inscription taken out and replaced by JACOBUS AMELOT, MARCHIO DE MAVREGARD, *etc.; from the Donnadieu Collection* 2

1211 — MICHAEL AMELOT, ARCHEVÊQUE DE TOURS (20)

third state, with the crochet after the point which follows the letters C. P. R. 1

1212 — THE SAME, size of life, inscribed MICHAEL AMELOT, ARCHIEPISCOP. TVRONENSIS (21) 1

9 1213 — ANNE D'AUTRICHE, REINE DE FRANCE (22)
second state, before the marks of erasure on the fillet of the border on the right, very rare; from the Donnadieu Collection 1

12 1214 — THE SAME (22)
in a similar state; from the Donnadieu Collection
and another in the third state, with the marks, but before the No. 15 *over the arms, rare; from the Archinto Collection* 2

8 1215 — The same (22)
fourth state, with the No. 15, *rare; two impressions* 2

3 1216 — ANNE D'AUTRICHE REINE DE FRANCE (23), size of life, inscribed ANNE INFANTE D'ESPAGNE, REINE DE FRANCE ET MERE DU ROY, 1666, ETC.
first state, before the crochet, inscribed P. Mariette, 1697, *very rare; from the Franck Collection* 1

15 1217 — THE SAME
second state, with the crochet 1

15 1218 — SIMON ARNAULD DE POMPONNE, MINISTRE D'ETAT (24) life size
third state, with the lines parallel 1

12 1219 — DREUX D' AUBRAY, LIEUTENANT CIVIL AU CHÂTELET DE PARIS, 1658 (25), one of the victims of the celebrated Marquise de Brinvilliers
another impression of the same, fine margin 2

12 1220 — CLAUDE AUVRY, EVÊQUE DE COUTANCES, TRÉSORIER DE LA SAINTE CHAPELLE (26)
first state, with the plain border, rare 1

15 1221 — THE SAME
in a similar state
and an impression in the second state, the border ornamented with mouldings 2

1222 — Louis de Bailleul, President à Mortier au Parlement de Paris (27)
first state, before the date and the point after the word INFVLATVS, *exceedingly rare ; from the Debois Collection* 1

1223 — The same
second state, dated 1658, *and with the crochet, with large margin, rare ; from the Donnadieu Collection*
third state, the date 1661, *with margin* 2

1224 — Antoine Barberin, Cardinal Archevêque de Reims (28)
rare 1

1225 — The same person, in an oval border of laurel (29)
first state before the re-touch, with margin, rare 1

1226 — The same
in an undescribed state, with another border, very rare; from the Archinto Collection 1

1227 — The same person, in an octagon border of laurel (30)
inscribed P. Mariette, 1676 1

1228 — Antoine Bavrillon de Morangis, Conseiller d'Etat, Intendant des Finances (31)
P. Mariette, 1678 1

1229 — Étienne Jehannot-de-Bartillat, Garde du Trésor royal (32)
first state, with the date 1666, *and the escutcheon surmounted by a helmet and mantle, with large margin, rare* 1

1230 — Francois de Vendôme, Duc de Beaufort (33)
first state, as published by Le Blond, with margin, very rare; from the Donnadieu Collection 1

1231 — The same
in a similar state, two impressions
and a second state, with Mariette's name substituted for that of Le Blond 3

1232 — PHILIBERT-EMMANUEL DE BEAUMANOIR DE HAVARDIN, EVÊQUE DU MANS (34)
first state, dated 1651, *rare; the quartering of the shield is not blazoned according to the rules of heraldry* 1

1233 — THE SAME PERSON, with a Pastoral Cross (35)
first state, with the date 1660, *very rare; from the Donnadieu Collection* 1

1234 — THE SAME
second state, undescribed, the plate measuring half an inch more in width than as described by Dumesnil; Hauteur 12 *po.* 7 *l., Largeur* 9 *po.* 8 *l., probably unique* 1

1235 — THE SAME
third state, with the original background taken out and the head altered, before the inscription, extremely rare 1

1236 — THE SAME
fourth state, with the spectacles. This state is even rarer than the first
fifth state, with the address of Major, with fine margin, very rare 2

*** This series is extremely interesting, and perhaps unique.

1237 — POMPONE DE BELLIÈVRE, PREMIER PRÉSIDENT AU PARLEMENT, after P. DE CHAMPAGNE (36)
second state, with an inscription on the tablet at bottom, printed on satin 1

1238 — POMPONE DE BELLIÈVRE, after CHARLES LE BRUN, (37), usually, but incorrectly, called "Le Pompone"
first state, before the crochet which follows the point after the word sculpebat; from the Archinto Collection 1

*** This is considered to be the chef-d'œuvre of Nanteuil, and is in this state perhaps the rarest of his works. *This impression realised at public sale in Paris the sum of* 1057 *frs.*

1239 — THE SAME
second state, having the crochet, with margin 1

1240 — CHARLES BENOISE, CONSEILLER AU PARLEMENT DE PARIS, after Philippe de Champagne (38) . 6 .

another impression of the same 2

1241 — FRANÇOIS BLANCHART, ABBÉ DE SAINT GENEVIÈVE (39) 1 5 .

first state, before the inscription, with fine margin, rare; from the Donnadieu Collection 1

1242 — FRANÇOIS BLONDEAU, PRESIDENT DE LA CHAMBRE DE LA COMPTES (40) 1 4 .

with margin

another impression of the same 2

1243 — DAVID BLONDEL, DE CHAALON EN CHAMPAGNE, MINISTRE PROTESTANT ET HISTORIEN (41) . 3 .

second state, with the tablet containing the distich, commencing "Hæc Franci facies," with fine margin 1 .

1244 — BOCHART-DE-SARON, CHANOINE DE L'EGLISE DE PARIS (42) . 6 .

another impression of the same 2

1245 — GILLES BOILEAU, GREFFIER DE LA GRAND CHAMBRE DU PARLEMENT DE PARIS, Father of the celebrated Boileau (43) . 15 .

second state, before the inscription, rare 1

1246 — FRANÇOIS BOSQUET, EVÊQUE DE MONTPELLIER (44) . 19 .

second state; the date 1671 *is followed by a point and a crochet, with full margin*

another impression of the second state, but with the crochet erased 2

1247 — JACQUES-BENIGNE BOSSUET, EVÊQUE DE CONDOM, PUIS DE MEAUX, life-size (45) 2 2 .

first state, before the alteration of the word CONDOMENSIS *in the inscription, rare* 1 .

-	17	-	1248 — Louis Boucherat, Chancelier de France (46) 1	Hollowa
-	11	-	1249 — Pierre Boucher, Abbé de la Ferté, puis de Clairvaux (47) *first state, with the word* Firmitatis *in the inscription, which was afterwards altered to* Claræ vallis, *with large margin, rare* 1	do
1	7	-	1250 — Frédéric-Maurice de la Tour d'Auvergne, Duc de Bouillon (48) *second state,* 1649, *before the inscription on the console, giving the names and titles of the personage, with large margin, extremely rare ; from the Donnadieu Collection* 1	do
2	-	-	1251 — The same person, in an oval border, with arms beneath (49) *third state, with the single mark, in the middle of the lower margin, very rare* *fifth state, with three marks, in place of one, with margin* 2	do
6	17	6	1252 — Godefroi-Maurice de la Tour d'Auvergne, Duc de Bouillon, Grand Chambellan de France (50) *first state, before all the marks and signs in the margin, which appear in the later states, extremely rare ; from the Donnadieu Collection* *third state, with the mark* A, *under the centre of the lower border-line, with margin, very rare.* (There are four later states of this plate). 2	Lanla
4	4	-	1253 — Emmanuel-Théodose de la Tour d'Auvergne, Cardinal de Bouillon (51) *first state, before the point on each side of the ornamental rosette, in the middle of the top of the border, inscribed P. Mariette,* 1668, *very rare* 1	do
1	-	-	1254 — The same person, in an oval border (52), life-size *first state, before the introduction of the Order of the Saint-Esprit, rare ; from the Donnadieu Collection* 1	Hollow

1255 — THE SAME PERSON at a more advanced age, (53), life-size 1 1 .

first state, before the alteration of the dedication, "Offerebat Bartholomæus Chappuis de la Fay," rare; from the Donnadieu Collection

second state, the dedication altered, and with the address of Edelinck; from the Donnadieu Collection 2

1256 — VICTOR LE BOUTHILLIER, ARCHEVÊQUE DE TOURS (54) 4 . .

with margin; from the Donnadieu Collection 1

1257 — THE SAME PERSON, in an oval border (55) 1 11 .

first state, with the date of 1659, *rare; from the Donnadieu Collection* 1

1258 — THE SAME PERSON, VICTOR LE BOVTHILLIER TVRONENSIUM ARCHIEPISCOPUS, dated 1662 (56) 1 12 .

inscribed P. Mariette, 1662, *with margin* 1

1259 — MARIE DE BRAGELOGNE, VEUVE DE CLAUDE LE BOUTHILLIER, SURINTENDANT DES FINANCES (57) 1 1 .

fourth state, with ⁝ on the bottom of the plate, with fine margin 1

1260 — JACQUES, MARQUIS DE CASTELNAU, MARÉCHAL DE FRANCE (58) 1 14 .

with full margin; from the Collection of H. Dreux 1

1261 — GUI CHAMILLARD, MAÎTRE DES REQUÊTES DE L'HÔTEL (59) . 87 .

second state, but before the addition of tassels to the band round the neck of the personage, very rare 1

1262 — THE SAME

third state, with two tassels added to the band round the neck, rare . 6 .

fourth state, with two commas following the ∽,, with margin 2

1263 — JEAN CHAPELAIN, MEMBRE DE L'ACADÉMIE FRANÇAISE (60) 3 18 .

first state, before trees or bushes on the mountains, in the medallion, very rare 1

	8	1264 — THE SAME *third state, with the addition of some trees and bushes, and with two additional locks of hair, which partially hide the forehead, with large margin* *fourth state; the line of dry point at the top of the plate is no longer visible* CHARLES-EMMANUEL II, DUC DE SAVOIE (661) *with margin*	3	Le Bas
	18	1265 — CHARLES II, DE GONZAGUE, DUC DE MANTOUE (62) *with margin, inscribed P. Mariette,* 1672, *rare; from the Donnadieu Collection*	1	Hollar
1	6	1266 — CHARLES DE LORRAINE, V^E DU NOM (63) *inscribed P. Mariette,* 1660, *and F. Debois,* 1841	1	Do
1	2	1267 — THE SAME *complete with the additional plate at bottom, which has four French and two Latin verses on a curtain, which is powdered with the cross of Lorraine, rare* N. CHAUBARD, CONSEILLER AU PARLEMENT DE TOULOUSE, (64) *with margin*	2	Do
1	8	1268 — CHARLES D'ALBERT-D'AILLY, DUC DE CHAULNES (65) *second state, with a line after the date* 1676, *with large margin*	1	Do
	16	1269 — LÉON DE BOUTHILLIER, COMTE DE CHAVIGNY, MINISTRE D'ETAT (66)	1	Do
	7	1270 — CHRISTINE REINE DE SUÈDE (67) *third state, with a note of interrogation at the end of the inscription*	1	Do
1		1271 — FRANÇOISE DE CLEMONT-TONNERE, EVÊQUE DE NAYOU (68) *first state, before the pastoral cross, and with only one point after the figure which follows the date* 1655, *with fine margin, extremely rare*	1	Do

1172 — THE SAME

first state

second state, before the inscription, rare; from the Donnadieu Collection

third state, with the inscription FRANCISCVC DE CLERMONT EPISCOPVS, *etc.; from the Donnadieu Collection* 3

1273 — PIERRE DU CAMBOUT CARDINAL DE COISLIN (69)

first state, dated 1658, *with fine margin, rare; from the Archinto Collection* 1

1274 — THE SAME PERSON, in an oval border, with arms beneath (70)

first state, before the pastoral cross, with fine margin, rare 1

1275 — JEAN-BAPTISTE COLBERT, CONTRÔLEUR GENERAL DES FINANCES (71)

first state, the date 1660 *is followed by a single point, with fine margin, extremely rare; from the Archinto Collection. A beautiful portrait* 1

1276 — THE SAME PERSON

third state, the point after the date is followed by a crochet 1660∽, *with large margin, rare*

another impression of the third state, also with fine margin 2

1277 — THE SAME PERSON—JOANNES BAPTISTE COLBERT, REGI AB INTIMIS CONSILIIS ET ÆRARIO PRÆFECT (72)

first state, with two points only following the crochet after the date 1662, *with full margin, extremely rare* 1

*** This and the preceding are portraits of remarkable beauty.

1278 — THE SAME PERSON

the second state, the two points separated by a bar (·/·), with large margin, rare

third state, the inscription on the border has been replaced by a crown of laurel; from the Donnadieu Collection 2

2	12	.	1279 — THE SAME PERSON (73), in an oval medallion, suspended on an obelisk 2	Holle
			*** This portrait covers two sheets, of which part is occupied by a view of the Louvre.	
.	15	.	1280 — THE SAME PERSON—JOANNES BAPTISTA COLBERT REGI A SANCTIORIBUS CONSI-LIIS REGIORUM ORDINUM QUÆSTOR REGNI ADMINISTER (74) life size *second state, before the point between the two dry point lines preceding the name of R. Nanteuil, very rare; from the Archinto Collection* 1	Clem
4	12	.	1281 — THE SAME PERSON—JOAN. BAPT. COLBERT, REGI AB INTIM CONSILIIS GENERAL, ÆRARII MODERATOR REGIORUM ORDINUM QUÆSTOR (75) rather larger than life size *first state* *second state, after the plate was reduced; from the Donnadieu Collection* 2	Holle
10	5	.	1282 — THE SAME PERSON, in an oval border. "JOANNES BAPTISTA COLBERT REGI A SANCTIORIB. CONSIL ET SECRETIOR MANDATIS REGIORUM ORDINUM QUÆSTOR" (76), life size *first state, before any lettering on the top of the oval border, exceedingly rare* 1	Sanl
1	6	.	1283 — THE SAME PERSON *second state, with the letter* A *followed by a point finely traced on the top of the oval, very rare* 1	Holle
.	10	.	1284 — THE SAME PERSON *sixth state, with the* B... *in place of the* A. *seventh state, with margin, the date and dedication erased; from the Donnadieu Collection* 2	Clem
1	10	.	1285 — JACQUES-NICOLAS COLBERT, ARCHEVÊQUE DE ROUEN (77), life size *second state, with the sign in the middle of the margin at top; from the Donnadieu Collection* 1	San

1286 — THE SAME PERSON, in an oval border of laurel (78)—JAC. NICOL. COLBERT ABBAS BEC = CENSIS PRIOR CHARITATIS NEC-NON AMBERTÆ, life size

first state, before the inscription was altered, and before any lettering in the lower angles, rare; from the Donnadieu Collection

second state, with the names in full, JACOBVS NICOLAVS COLBERT, *on a plain border, etc.; from the Donnadieu Collection* 2

1287 — LOUIS DE BOURBON, IIe. DU NOM, PRINCE DE CONDÉ (79)

with margin, very rare, and of great beauty 1

1288 — HONORÉ COURTIN, CONSEILLER D'ETAT (80)

first state, before the inscription in the border, with large margin, very rare; from the Donnadieu Collection 1

1289 — FRANÇOIS DE BONNE, MARÉCHAL DE CRÉQUI (81)

second state, with the date altered to 1662, *with fine margin, rare* 1

*** The first state of this portrait, if it exists at all, must be unique.

1290 — ALEXANDER DE SÈVE, CONSEILLER D'ETAT, PRÉVÔT DES MARCHANDS (82)

with full margin, rare

and another impression of the same 2

1291 — LOUIS DONI-D'ATTICHY, EVÊQUE D'AUTUN (83), 1665 1

1292 — JEAN DORIEU, PRÉSIDENT EN LA COUR DES AIDES (84) 1

1293 — FRANÇOIS ANTOINE DULIEU DE CHENEVOUX, MAÎTRE DES COMPTES (85)

with margin; from the Donnadieu Collection 1

/	7	.	1294 — JEAN-LOUIS-CHARLES D'ORLEANS, LONGUEVILLE COMTE DE DUNOIS (86) A duplicate impression of the same PIERRE DUPUY, CONSEILLER D'ETAT, GARDE DE LA BIBLIOTHÈQUE ROYALE (87) *from the Donnadieu Collection* 3	Holio
/	.	.	1295 — THE SAME PERSON, in an oval border, inscribed PETRUS PUTEANUS CL. FIL. (88) *with margin, rare ; from the Franck Collection* Another impression of the same LES DEUX FRÈRES PIERRE ET JACQUES DUPUY, on the same plate (89) *first state, before the plate was divided, rare ; from the Weber Collection* 3	do
/	5	.	1296 — HENRI-JULES DE BOURBON, DUC D'ENGHIEN (90) 1	do
/	10	.	1207 — THE SAME BERNARD DE FOIX DE LA VALETTE, DUC D'ESPERNON (91) *first state, before the date, extremely rare* 2	do
.	17	.	1298 — THE SAME *second state, with the date* 1650, *rare ; from the Donnadieu Collection* *another in the same state* *third state, with the inscription in the border,* BERN. DE FOIX DE LA VALETTE, DUC D'ESPERNON, *&c.* *from the Donnadieu Collection* 3	Dank
/	.	.	1299 — CÉSAR, CARDINAL D'ESTRÉES (92) CÆSAR DESTREES EPISCOPVS DVX LAVDVNENSIS PAR FRANCIÆ *with good margin ; from the Donnadieu Collection* JOHN EVELYN, ECRIVAIN ANGLAIS ET SAVANT ANTIQUAIRE, (93) *fourth state, with the escutcheon on the second volume on the right, and the monogram of the second volume on the left erased, very rare ; the three first states are of extraordinary rarity* 2	Hollio

1300 — CHARLES FAURE, ABBÉ ET PREMIER SUPÉRIEUR GÉNÉRAL DE SAINT GENEVIÈVE (94)		11	.
HIPPOLYTE FERET, CURÉ DE SAINT NICOLAS DU CHARDONNET ET GRAND VICAIRE DE PARIS (95)			
first state, before the inscription at bottom, rare; from the Donnadieu Collection			
second state, inscribed at bottom HIPPOLYTUS FERET, *&c.; from the Donnadieu Collection*	3		
1301 — GASPARD DE FIEUBET, PREMIER PRÉSIDENT DU PARLEMENT DE TOULOUSE (96)		1 17	.
with fine margin			
BASILE FOUQUET, ABBÉ DE BARBEAUX ET DE RIGNY (97)			
first state, with the date of 1658	2		
1302 — THE SAME		12	.
first state, with margin			
second state, the date altered to 1660*; this difference is not noticed by Dumesnil; from the Donnadieu Collection*	2		
1303 — NICOLAS FOUQUET, SURINTENDANT DES FINANCES (98)		6 17	6
first state, with the word "Messire" spelt "Missire," with margin, extremely rare	1		
1304 — THE SAME		2 14	.
fifth state, with / . . in the middle of the margin at top, rare			
JEAN FRONTEAU, CHANOINE DE SAINT GENEVIÈVE (99)			
first state, before the page of letter-press on the reverse of the print, with margin, rare	2		
1305 — GUILLAUME EGON, CARDINAL DE FURSTEMBERG (100)		5 12	6
second state; in lieu of EGO, EGON *is inserted, and with the point after the word Morel of two bars =, with margin*	1		

2	2	·	1306 — Pierre Gassendi, Prévôt de l'Eglise de Digne en Provence (101) *first state, before the crochet which follows the point after the date* 1658, *extremely rare; from the Donnadieu Collection* *second state, with the crochet after the point which follows the date, and before the f was crossed, with margin, rare; from the Donnadieu Collection* undescribed state *between Dumesnil's second and third, having the comma, but before the stroke through the f, perhaps unique* *third state* 4	Hol Cou
1	11	·	1307 — Melchior de Gillier, Maître d'Hôtel du Roi (102) *with margin* a second impression of the same *with large margin* Madame de Gillier (103) *with large margin* 3	So
·	1	·	1308 — Jean Baptiste Budes, Comte de Guébriant, Maréchal de France (104) *first state, with the words "Nommé à l'Ordre du St. Esprit," &c. rare* *second state, the words "Nomme à l'Ordre du St. Esprit," &c. replaced by "et Gouverneur d'Auxonne," &c., with margin* 2	So
1	3	·	1309 — François Guenault, Médecin de la Reine (105) F. Gvenavlt Antiqvior facvl. medi. pari. Magister et primarivs reginæ medicvs 1	Clem
1	17	·	1310 — The same, two impressions 2	Hauw

1311 — Henri de Guénégaud, Marquis de Plancy, Secrétaire d'Etat (106) . 15 .

first state, before the badge of the Order of the Saint Esprit, the arms are supported by lions; rare

second state, with the decoration; the lions, &c., being suppressed

François de Harlay de Chanvallon, Archevêque de Paris (107)

third state, the border being ornamented with a coat of arms; from the Donnadieu Collection 3

1312 — The same person, in an oval border, inscribed Franciscus de Harlay Archiepiscopus Parisiensis regiorum ordinum commendator Sorbonæ Provisor (108) .3 8 .

second state; the date of the year 1673 *is followed by a crochet, with large margin* 1

1313 — Louis Hasselin, Conseiller d'Etat, Maître de la Chambre aux Deniers (109), the oval alone, without the border . 14 .

with full margin

The same, with the border, engraved by J. Boulanger 2

1314 — The same person, at a more advanced age (110) . 11 .

first state, before the inscription, with large margin, very rare

second state, with the inscription commencing Ludovicus Hesselin Regis, *with margin* 2

1315 — Jean Fréderic, Duc de Brunswick-Lunebourg, life size (111) 1 / . . 1

1316 — Pierre Jeannin, Surintendant des Finances (112) / 7 .

with margin

Claude Joly, Evêque d'Agen (113)

first state, with the word Lotharingus *in the inscription, which was afterwards replaced by* Dei Gratia; *from the Donnadieu Collection* 2

6	2	6	1317 — CLAUDE JOLY (113) *first state, rare* DON JUAN D'AUTRICHE (114) *third state, with the inscription and the number* 73, *very rare* 2 *** The two first states are supposed to be unique.	Fanlo
1	6	.	1318 — DENIS DE LA BARDE, EVÊQUE DE SAINT-BRIEUC (115) *with large margin; from the Donnadieu Collection* MARIN CUREAU DE LA CHAMBRE, MÉDECIN DU ROI (116) *first state, without any marks in the margin, very rare; from the Collection of John Barnard* 2	Hollow
.	19	.	1319 — THE SAME *first state, two impressions.* *third state, with the two bars* ⊤ *in the middle of the margin, rare* 3	Fauv
.	15	.	1320 — PIERRE LALLEMENT, PRIEUR DE SAINTE GENEVIÈVE (117) *first state, with inscription in the border, rare; from the Donnadieu Collection* *second state, the inscription effaced on the border and on the tablet, with full margin* 2	Hollow
3	18	.	1321 — CHARLES DE LA PORTE, DUC DE LA MEILLERAYE, MARÉCHAL DE FRANCE (118) FIRST STATE UNDESCRIBED, *before the crochet, with fine margin; from Lord Northwick's Collection* 1	do
1	4	.	1322 — THE SAME *second state, with the crochet after the date* 1662 *in two impressions* 2	Fanlo
.	17	.	1323 — GUILLAUME DE LAMOIGNON, PREMIER PRESIDENT DU PARLEMENT DE PARIS (119) *first state, having the date of* 1659, *with full margin, rare* 1	Hollow
1	1	.	1324 — THE SAME *first and second states, the date altered to* 1661 2	do

1325 — THE SAME PERSON, in an oval border, GVILLELMVS DE LAMOIGNON SENATVS GALLIARVM PRINCEPS (120) 2 14

LOUIS PHELYPEAUX DE LA VEILLIÈRE, SECRÉTAIRE D'ETAT (123)

second state, with the date 1662 ∽ *rare*

third state, with the addition 1662 ∽ ,,

from the Donnadieu Collection 3

1326 — NOËL LE BOULZ, CONSEILLER AU PARLEMENT DE PARIS (124) 19

from the Donnadieu Collection

JACQUES DE CAIGNEUX, PRESIDENT À MORTIER AU PARLEMENT DE PARIS (125)

with margin, rare 2

1327 — MICHEL LE MASLE, PRIEUR DES ROCHES, CHANTRE ET CHANOINE DE L'EGLISE DE PARIS (126) 10

first state, with the date 1658, *rare, two impressions* 2

1328 — THE SAME 12

first and second states, the date altered to 1661, *with large margin ; from the Donnadieu Collection* 2

1329 — THE SAME 1 3

first state, with margin

ANTOINE LE PAUTRE, ARCHITECTE ET INGÉNIEUR (127)

second state, before the address of the publisher, rare ; from the Donnadieu Collection

MICHEL LE TELLIER, MINISTRE D'ETAT, PUIS CHANCELIER ET GARDE DES SCEAUX DE FRANCE (128) 3

1330 — THE SAME PERSON, in an oval border (129) 1 1

first state, with the date of 1658, *rare* 1

1331 — THE SAME PERSON, in an octagon border (130) 2 13

from the Franck and Vanden Zande Collections

THE SAME PERSON in a crown of laurel (131)

with margin 2

9	.	.	1332 — THE SAME (131)	Danlo
			THE SAME PERSON, in a crown of laurel (132) FIRST STATE, UNDESCRIBED, *before the crochet which follows the date, extremely rare ; from the Donnadieu Collection* *second state, with the crochet after the date* 1659∽ *with fine margin* 3	
1	18	.	1333 — THE SAME PERSON, in an oval border, inscribed TIBI MAXIMA RERUM NON ERRANT VERBORUM QUI FIDES (133) *from the Donnadieu Collection*	Do
			THE SAME PERSON, in an octagon border (134) *first state, with the octagon border of oak leaves, rare* *second state, the border altered to an oval, and composed of laurel ; from the Donnadieu Collection* 3	
1	4	.	1334 — THE SAME PERSON in an oval border, inscribed MICHAEL LE TELLIER REGI A SANCTIORIBUS CONSILIIS SECRETIS ET MANDATIS (135) *second state, with margin*	Clemen
			THE SAME PERSON, in an oval border (136) 2	
3	8	.	1335 — THE SAME PERSON (137) *second state ; from the Donnadieu Collection* 1	Danle
.	13	.	1336 — CHARLES-MAURICE LE TELLIER, ARCHEVÊQUE DE REIMS (138) *from the Donnadieu Collection* 1	Hollow
2	7	.	1337 — THE SAME PERSON, in an octagon border (139) *first state, before the crochet, and with only a single point after the date* 1663, *extremely rare* *third state, with a crochet and two commas following the date* (1663 ∽ ") *very scarce* *fourth state, the fine border and inscription entirely cleared from the plate, and a fresh one inserted, with the date of* 1664, *inscribed P. Mariette,* 1664, *with margin ; from the Donnadieu Collection* 3	Danlo

1338 — THE SAME PERSON, WITH THE PASTORAL CROSS, IN AN OVAL BORDER (140) 1 9 .

first state, before any work in the margin, extremely rare; from the Donnadieu Collection

second state, with + in the centre of the margin at the top; from the Boerner and Vanden Zande Collections

third state, the inscription altered, and with the date of 1671, *with margin* 3

1339 — THE SAME PERSON (141), life size . 18 .

first state, rare 1

1340 — The same 1 3 .

second state, with the laurel border and the inscription altered, rare; from the Donnadieu Collection

third state; with the pastoral cross taken out, and the Order of the Saint Esprit introduced in its place, with large margin 2

1341 — The same person (142), life size . 9 .

from the Donnadieu Collection 1

1342 — FRANÇOIS DE LA MOTHE LE VAYER, CONSEILLER D'ETAT, (143) 6 15 .

first state, with the date of 1661 *preceded and followed by a single point, with large margin, extremely rare; from the Collection of F. Debois,* 1839

second state, with the addition of inverted commas to the full points, „1661."

also two duplicate impressions of the second state 4

1343 — THE SAME

second state . 10 .

DOMINIQUE DE LIGNY, EVÊQUE DE MEAUX (144)

THE SAME PERSON, DOMINICUS DE LIGNY MELDENSIUM EPISCOPUS (145) 3

1 14	1344 — Hugues de Lionne, Secrétaire d'État (146)		Fau
	first state, before the inscription was effaced, and before the pillars in the coat of arms were substituted for the towers, rare		
	Jules Paul Lionne, Abbé de Marmoutier et Prieur de Saint-Martin-des-Champs (147)		
	first state, before the date of 1673 *was erased, with fine margin, rare*	2	
3 3	1345 — Henri Auguste de Loménie de Brienne, Secrétaire d'Etat (148)		Dari
	first state, before the inscription, very rare		
	second state, with the inscription, Henri Auguste de Lomenie Comte de Brienne; from the Donnadieu Collection	2	
3 15	1346 — Henri d'Orleans, IIe du nom, Duc de Longueville, (149)		Hollo
	with fine margin		
	Jean Loret, Poëte (150)		
	second state, before the comma, which in the subsequent state follows the word Loret in the first line of the French verse, extremely rare, the first state being presque unique; from the Donnadieu Collection		
	third state, with the comma after the word Loret	3	
" 9	1347 — François Lotin de Charny, Président au Parlement de Paris (151)		Do
	third state, with two accents beneath the ∽, *rare, two impressions*		
	fourth state, with three accents above the ∽; *from the Donnadieu Collection*	3	
10 10	1348 — LOUIS XIV. (152)		Sanl
	first state, with the date 1661 *followed by a point only, extremely rare; from the Arehinto Collection*	1	
3 12	1349 — The same		Holl
	second state, with a crochet, rare	1	

1350 — LOUIS XIV. (153)

UNDESCRIBED FIRST STATE, *before the three accents after the crochet, with a point after the word "indulsit," and before the comma was added after the word "amans" in the Latin verses on the pedestal* 1 — 8 . .

*** A print of the greatest beauty, and supposed to be unique.

1351 — THE SAME

first described state, before the border was altered, and before the king's mantle was altered to armour, very rare 1 — 1 2 . .

1352 — THE SAME

second state, with the border altered and the armour introduced 1 — . 15 .

1353 — LOUIS XIV. (155)

first state, before the alteration in the hair, there being three curls on the left and four on the right, very rare 1 — 1 13 .

1354 — THE SAME

first state — 2 5 .

second state, with the hair altered, the three curls on the left being no longer seen, and on the right a small one only, rare 2

£487. 5. 0

END OF EIGHTH DAY'S SALE.

NINTH DAY'S SALE.

			LOT	
1	16	.	1355 — Louis XIV. (156), life size *first state, before the mark over the crochet following the date* 1664 ∞' *exceedingly rare* 1	Hollow
	16	.	1356 — The same *second state, with the accent* 1664 ∞' *very rare; from the Donnadieu Collection* 1	Fa.
4	.	.	1357 — Louis XIV. (157), life size *first state, before any letters on the oval border or the upper margin, excessively rare; from the Donnadieu Collection* 1	Holloi
6	15	.	1358 — Louis XIV. (158), life size *second state, with the crochet after the date* 1667 ∞ *third state, without the border, but with the inscription,* LVDOVICVS. DECIMVS-QVAR-TVS. REGVM. MAXIMVS., M.DC.LXX., &c. *with large margin* 3	Fanlo
3	17	.	1359 — Louis XIV. (160), life size *third state, the cuirass of the king is ornamented with fleur-de-lis, rare; from the Donnadieu Collection* 1	Evan

1360 — Louis XIV. (161), "aux pattes de Lion," life size 4 6 .

first state, before all the signs in the margin, of the greatest rarity, in fine condition, and with the Thèse de M. Jacques Nicolas Colbert, *which completes the portrait, and which is not described by Dumesnil* 2

*** This interesting print is the rarest, and perhaps one of the finest of the works of Nanteuil. No impression of it can be found mentioned in any public sale.

1361 — Louis XIV. (16) life size .5 . .

fourth state, in the oval border is seen the letter A, *rare*

ninth state, after the point which follows the word christianissimus *are seen two bars* =

tenth state, the nails in the cuirass replaced by fleur-de-lis, and each angle of the plate ornamented with a sun; still before the date 1686

Louis, Fils de France, Dauphin, surnommé Monseigneur (163)

with the date 1677. E . . ∽ *with fine margin* 4

1362 — LOUISE MARIE DE GONZAGUE, REINE DE POLOGNE (164) . 16 .

second state, with margin

*** The first state is unique.

René de Longueil, Marquis de Maisons, Surintendant des Finances (165) 2

1363 — The same person. Mes^re. Rene de Longveil Marquis de Maisons, Ministre d'Estat et President av Parlem^t. (166) . 7 .

an undescribed state, *between the second and third, not noticed by Dumesnil, having the date of* 1661, *but before the crochet and the three accents, extremely rare*

The same

third state, 1661 ∽" *rare*

fourth state, 1662 ∽"' *with fine margin* 3

2	.	.	1364 — François Mallier du Houssay, Evêque de Troyes, (167) *first state, before all letters, and of great rarity ; from the Donnadieu Collection* *second state of the same, with the letters, with full margin, inscribed " G. Storck,* 1798" 2	Horion
1	18	.	1365 — Pierre de Maridat de Serrières, Conseiller au Grand Conseil (168) *with fine margin* Marie Jeanne Baptiste de Savoie Nemours, Duchesse de Savoie (169) *first state, before the words " pendant la Minorité de son Fils," with fine margin, very rare* *second state, with margin ; from the Donnadieu Collection* 3	do
.	13	.	1366 — Denis Marin de la Chataigneraye, Conseiller d'Etat, Intendant des Finances (170) *first state before the plate was reduced on each side, with margin, very rare ; from the Donnadieu Collection* Michel de Marolles, Abbé de Villeloing, Homme de lettres et grand curieux d'estamps (171) *first state, before the two parallel lines in the angle, with full margin* *and another, second state* 3	do
.	10	.	1367 — Léonor Goyon de Matignon, Evêque de Coutances, puis de Lisieux (172) *first state, the Prelate is decorated with the pastoral cross, which was afterwards replaced by the Order of the Saint Esprit, large margin, extremely rare ; from the Donnadieu Collection* 1	do
4	.	.	1368 — Jean de Maupeou, Evêque de Châlons-sur-Saône (173) *undescribed first state ; one side of the collar, part of the hood, and a small portion of the hair left unfinished ; the whole of the face and the rest of the print completed ; supposed to be unique* *and another, second described state, with the date* 1671 ∞ 2	Jean Lo

1369 — JULES MAZARIN, CARDINAL, MINISTRE D'ETAT (174) 1 18 .

first state, before the additional work in the face, and before the plate was cut, extremely rare 1

1370 — THE SAME PERSON . 10 .

second state, before the inscription SIC LECVM INOCVIS SUNT, *etc., rare*

and another, third state; from the Donnadieu Collection 2

1371 — THE SAME PERSON, AFTER VAN-MOL (175) . 12 .

first state, before the inscription on the border, very rare 1

*** THE SAME PERSON (176)

This portrait does not exist. The description of it in M. Dumesnil's catalogue refers to the first state of the next print.

1372 — THE SAME PERSON, with an escutcheon of arms, with the motto, "*Dat formas admitque.*" (177) . 19 .

second state, with the Latin verse commencing "Terrarum Domitor," with fine margin, rare; from the Storck Collection 1

1373 — THE SAME PERSON (178) 1 . 14 .

1374 — THE SAME PERSON (179) 3 10 .

with fine margin, rare; from the Storck and Archinto Collections 1

*** The last impression sold in the Collection of M. Thiers, at Paris, in March last, for £8.

1375 — THE SAME PERSON, with a Vignette of Louis XIII. ill in bed (180) 3 12 .

first state, before the inscription was altered to "Totum perat hæc te Fama per orbem;" extremely rare

and another, third state, with the inscription erased 2

1376 — THE SAME PERSON, in an oval border of olive foliage (181)
second state, with A *in the middle of the margin at bottom, very rare* 1

1377 — THE SAME PERSON
UNDESCRIBED STATE, *between M. Dumesnil's second and third, with the bar in the centre of the upper margin of the plate, but before the two points which follow the bar in the next state, extremely rare; from the Sergeant Collection*

And another
fifth state, with the border of the portrait altered to laurel, and with medallions in the angles; from the Donnadieu Collection 2

1378 — THE SAME PERSON, in an oval border (182)
with four Latin lines, commencing "Quam bene difficiles regnorum flectat habenas," &c. with margin

THE SAME PERSON (183)
IVLIVS* MAZARINVS* CARDINALIS* DUX. &c.
second state, with the crochet, with fine margin 2

1379 — THE SAME PERSON, in an octagonal border (184)
first state, before the scratches on the border and on the mantle, rare 1

1380 — THE SAME PERSON, seated in a gallery of antiquities (185) 2

1381 — THE SAME PERSON, in an oval border, in which is written
IVLIVS MAZARINVS CARDINALIS DUX MINISTER PACIS SORBONÆ PROVISOR (186)
second state, with margin, rare 1

1382 — THE SAME
in the same state 1

1383 — THE SAME PERSON, in an oval border of laurel (187)
first state, before the inscription was altered, and the tablet enlarged, very rare 1

1384 — Gilles Ménage, Homme de lettres (188) 1 13
first state, before the plate was reduced, inscribed P. Mariette 1676, *with margin, rare*

And another
second state, the plate cut and the figure reduced to a bust, with full margin

Louis de Vendôme, Duc de Mercæur (189) 3

1385 — Jean de Mesgrigny, Premier Président au Parlement de Provence (190) 1 6
first state, before the name and rank of Mesgrigny, rare

Henri de Mesmes, Président à mortier au Parlement de Paris (191)
first state, with the date of 1650, *which was afterwards altered to* 1654, *inscribed P. Mariette,* 1673, *very rare, two impressions* 3

1386 — Jean Antoine de Mesmes, Président à mortier au Parlement de Paris (192) 16
first state, before the inscription in the oval, and with the date 1655, *with fine margin, very rare; from the Donnadieu Collection*

second state, the date altered to 1661, *and with the inscription in the border,* Ioan Antonivs de Mesmes in svpremo Galliarvm senatv peæses infvlatvs, *with margin, rare; from the Donnadieu Collection*

third state, the date altered to 1662; *from the Donnadieu Collection*

fourth state, with the tablet altered; laurel and lilies being now introduced 4

1387 — Edouard Molé, Président à mortier au Parlement de Paris (193) 1 6
with margin; from the Debois Collection

The same
with large margin; from the Donnadieu Collection

Matthieu Molé, Garde des sceaux (194)
with margin 3

1388 — François Molé, Abbé de Sainte-Croix de Bordeaux, Maître des Requêtes (195)

Jean de Montpezat de Carbon, Archevêque de Bourges, puis de Sens (196)

first state, with the date of 1673, *and before the alteration of the inscription, very rare* 2

1389 — Henri de Lorraine, Marquis de Mouy (197)

first state, before the inscription HENRY DE LORRAINE MARQUIS DE MOVY, &c., *very rare; from the Donnadieu Collection*

Henri de Savoie, Duc de Nemours (198)

first state, with the date of 1651, *with fine margin, exceedingly rare*

second state, the date altered to 1652, *rare; from the Donnadieu Collection*

third state, with the inscription in the oval border, HENRY DE SAVOYE ARCHEVESQUE ET DUC DE RHEIMS, &c.; *from the Donnadieu Collection* 4

1390 — The same person, in an oval border, and decorated with the pastoral cross (199)

first state, before the name and long list of titles, with margin, extremely rare

second state, with the name Henry de Savoye, *with the list of titles* 2

1391 — Anne-Marie d'Orléans Longueville, Duchesse de Nemours (200)

with fine margin, rare

François-Théodore de Nesmond, Président à mortier au Parlement de Paris (201)

two impressions 3

1392 — François Nesmond, Évêque de Bayeux (202)

second state, before the date 1663 *was altered to* 1667; *with fine margin; from the Donnadieu Collection*

And another

fourth state, with the date of 1667 ∞" 2

1393 — Ferdinand de Neufville, Evêque de Chartres (203) . 9 .

second state, with the date 1657, *with fine margin, rare*

third state, the date altered to 1658 2

1394 — The same person, in an oval border (204) 3 16 .

undescribed first state, *before some additional work on the right side of the head and hair, with large margin, supposed to be unique; from the Donnadieu Collection* 1

1395 — The same person (204) 1 . .

first state, before the crochet after the date 1664

second state, with the crochet after the date 1664. ∽ *rare*

third state, with the accent, 1664 ∽' *large margin, rare*

fourth state, the date altered, 1665∽''

fifth state, the date again altered, and another accent added, 1666∽''

sixth state, the inscription altered, and the date 1668

seventh state, the date altered to 1669 *; from the Donnadieu Collection*

eighth state, the date 1669 *erased, and each angle ornamented with a monogram; from the Donnadieu Collection*

ninth state, with the monograms erased; from the Donnadieu Collection 9

1396 — Nicolas Potier de Novion, Premier Président au Parlement de Paris, in an octagonal border (206) . 11 .

second state, dated 1657, *and with the badge of the order of the Saint Esprit, rare*

and another, third state, with the date altered to 1658 2

1397 — The same person, in an oval border of laurel foliage (207) 1 16 .

first state, before the crochet, extremely rare

second state, with the crochet ∽, *with margin; from the Donnadieu Collection* 2

2	2	.	1398 — PHILIPPE FILS DE FRANCE, DUC D'ORLÉANS SURNOMMÉ MONSIEUR (208) *second state, the word Regis is followed by a point and a crochet; from the Donnadieu Collection* 1	Hollow
.	12	.	1399 — ANDRÉ LE FÈVRE D'ORMESSON, CONSEILLER D'ÉTAT (209) *first state, with the date* 1654, *full margin* *and another in the same state* PIERRE PAYEN-DESLANDES, DOYEN DES CONSEILLERS-CLERCS DU PARLEMENT DE PARIS (210) *rare* 3	
.	15	.	1400 — THE SAME *in the same state* 1	
.	7	.	1401 — HARDOUIN DE PÉRÉFIXE DE BEAUMONT ARCHEVÊQUE DE PARIS (211) *first state, before the inscription and the border were erased, with fine margin, very rare* *and another, second state, the inscription effaced* 2	
/	19	.	1402 — THE SAME PERSON decorated with the order of the Saint Esprit (212) UNDESCRIBED FIRST STATE: *the arms are formed with a double cross under the cardinal's hat, instead of the mitre and crozier; supposed to be unique* *and another, second state, with = in the middle of the margin at top, with large margin* 2	
/	10	.	1403 — THE SAME PERSON — HARDVINUS DE PEREFIXE DE BEAVMONT ARCHIEPISCOPUS PARISIENSIS (213) *with margin* *and another impression, with fine margin* 2	Hollow
/	/	.	1404 — THE SAME PERSON (214), life size *first state, before the bar which subsequently was placed before the words R. Nantcuil, etc., with fine margin, very rare* 1	

1405 — THE SAME PERSON (214)

UNDESCRIBED STATE, *between the first and second states noticed by Dumesnil; it has only the date* 1665 ∽.. *perhaps unique* 1

1406 — PIERRE PONCET, MAÎTRE DES REQUÊTES, PUIS CONSEILLER D'ETAT (215)

first state, with the collar descending to the tassels, with large margin, very rare 1

1407 — THE SAME PERSON

second state, the length of the collar diminished so that the knots and cords are visible, rare; two impressions

third state, with the date 1673, *the inscription altered* 3

1408 — CLAUDE REGNAULDIN, PROCUREUR GÉNÉRAL AU GRAND CONSEIL (216)

first state, with the date 1658 *only followed by a point, very rare* 1

1409 — THE SAME PERSON

first state, with a sonnet of fourteen French verses printed on the margin below, and surrounded by laurel, extremely rare

second state, with the date followed by a point and a crochet, and before the date was altered to 30me *Aug*^{ti} 1661, ∽ *with fine margin, very rare; from the Archinto Collection*

*** This state has also fourteen verses underneath.

another second state, without the verses; from the Donnadieu Collection

and another, fourth state 4

1410 — JEAN-FRANÇOIS-PAUL DE GONDI, CARDINAL DE RETZ (217)

FIRST STATE, *before the plate was cut* 1

*** A print of the greatest beauty and rarity.

7 . 1411 — THE SAME

second state, the plate reduced, with margin

third state, undescribed, with the address of Jean Roger 2

8 2 . 1412 — ARMAND PAUL DU PLESSIS CARDINAL, DUC DE RICHELIEU (218)

first state, with the date of 1657 *followed by a point only, with margin* 1

*** A print of excessive rarity, and of the greatest beauty.

2 4 . 1413 — THE SAME

second state, with | after the point, very rare 1

3 15 . 1414 — CHARLES PARIS D'ORLÉANS LONGUEVILLE, COMTE DE SAINT-PAUL (219)

JEAN FRANÇOIS SARRASIN, HOMME DE LETTRES (220)

first state, before any of the marks in the border, with large margin, extremely rare

second state, with | in the middle of the margin ; with fine margin, rare

fourth state, with | | | in the middle of the margin 4

7 . 1415 — GEORGES DE SCUDERI, MEMBRE DE L'ACADÉMIE FRANÇAISE (221)

first state, before the plate was reduced to an oval, very rare, with fine margin

second state, the plate converted to an oval, with large margin 2

- 3 6 1416 — PIERRE SEGUIER, CHANCELIER DE FRANCE (222)

first state, before the inscription PETRVS SEGVIERIVS, *rare, two impressions* 2

- 3 . 1417 — THE SAME PERSON, in an oval border (223)

first state, before the crochet after the date 1657, *very rare ; from the Archinto Collection* 1

1418 — The same (223)
first state
second state, with the crochet after the date 1657 ∽ *rare*
third state, with the date altered to 1661, *and the angles ornamented; from the Donnadieu Collection* 3

1419 — Pierre Seguier de Saint-Brisson, Prévôt de Paris, (224)
with large margin; from the Archinto Collection, two impressions 2

1420 — François Servien, Evêque de Bayeux, after Champaigne (225)
first state, before the inscription, with large margin, very rare
second state, with the inscription messire francois servien, &c.
third state, with the date 1657; *from the Donnadieu Collection* 3

1421 — Jean Baptiste van Steenbergen, Conseiller du Roi au Conseil de Flandre (226)
first state, before the "nob. d. f." *preceding the name of Duchastel*
*** Considered by many amateurs the chef-d'œuvre of the engraver: of the greatest rarity in this state.
second state, with the words "nob. d. f.," *with the four verses printed on the plinth by means of an additional plate; from the Donnadieu Collection*
third state, before the title; from the Donnadieu Collection 3

1422 — Louis François de Suze, Evêque de Viviers (227)
first state, before two lines | | in the upper angle on the left, with margin, rare
second state, with the lines, with margin 2

1423 — Denis Talon, Président à mortier au Parlement de Paris (228) 1

.	12	.	1424 — THE SAME PERSON, DIONY. TALON COMES CONSISTO. ET ADVOCATVS CATHOLICUS (229), life size *first state, with the date* 1669, *with large margin, rare* 1	Hollar
.	15	.	1425 — CLAUDE THEVENIN, CHANOINE DE L'EGLISE DE PARIS (230) THE SAME PERSON, CLAVDIVS THEVENIN INSIGNIS ECCLESIÆ PARISIENSIS CANONICVS (231) *first state, before the mark in the margin and the diagonal lines in the angles, extremely rare* *second state, with the | in the middle of the upper margin, and with the upper angles divided by a diagonal line, very rare* *fourth state, with the mark \\/ in the middle of the upper margin, with margin; from the Donnadieu Collection* 4	do
/	11	.	1426 — HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE, MARÉCHAL DE FRANCE (232) *second state, with the mark | in the centre of the margin at top, extremely rare* 1	do
11	.	.	1427 — THE SAME PERSON, HENRICVS DE LA TOVR D'AVVERGNE, PRIN-CEPS ET VICE-COMES DE TVRENNE, &c. (233), life-size *second state, before the bar and lines afterwards described, with margin* 1 *** This is one of the finest and most interesting portraits of the series, and is in this state extremely rare.	Faithorne
5	5	.	1428 — THE SAME PERSON *fourth state, before the three points were added after* 1665 *rare* VINCENT VOITURE, MEMBRE DE L'ACADÉMIE FRANÇAISE, (234) *with good margin* 2	Hollar

1429 — PIERRE DE BONZI, CARDINAL ARCHEVÊQUE DE NARBONNE, (1 Appen.) 1 1 .

first state, before any signs after the crochet which follows the date 1678, *excessively rare, and with fine margin; from Weber's Collection* 1

1430 — PIER DU CAMBOUT, CARDINAL DE COISLIN, EVÊQUE D'ORLÉANS (3 Appen.) . 9 .

rare

and another impression; from the Donnadieu Collection

JEAN LE CAMUS, LIEUTENANT CIVIL, PUIS MAÎTRE DES REQUÊTES ET CONSEILLER D'ETAT (4 Appen.)

third state, with the introduction of the sign ſ in the upper part of the border, with fine margin

MICHEL LE TELLIER, CHANCELIER ET GARDE DES SCEAUX DE FRANCE (5 Appen.) 4

1431 — THE SAME PERSON (5 Appen.)

with the thèse bearing the date 1678 1 2 16 .

1432 — FRANÇOIS-MICHEL LE TELLIER, MARQUIS DE LOUVOIS, MINISTRE ET SECRÉTAIRE D'ETAT (6 Appen.) 12 . .

ENGRAVER'S PROOF, *the face is finished and the wig nearly finished, the rest of the composition being merely sketched in outline,* UNDESCRIBED AND UNIQUE 1

1433 — THE SAME

first described state, before any letters or signs after the date 1677 ∞, *with margin, excessively rare; from the Donnadieu Collection* 9 9 .

also an undescribed state, with the letter D. 2

IMPRESSIONS OF WORKS IN NIELLO.

17 . . 1434 — PORTRAIT OF A YOUNG LADY IN PROFILE, TURNED TO THE RIGHT; her hair is arranged in three circular divisions, and she wears a rich necklace with pendant, and a close dress, flowers and foliage half way up on each side; near the left edge of the plate are two holes for fixing the same Hallo

this exquisite specimen, probably executed by F. Francia, is from the Collections of Mr. Wilson (No. 37), and Dr. Wellesley 1

14 . . 1435 — JUDITH HOLDING THE HEAD OF HOLOFERNES IN HER RIGHT HAND, and a drawn sword in her left; she is turned three-quarters to the right Do

this exquisite specimen is in the grand style of Leonardo da Vinci, and in the finest state, undescribed by Duchesne; from Mr. Wilson's (No. 25) and Dr. Wellesley's Collections 1

10 . . 1436 — A MAN IN A DUCAL CAP, standing; he is dressed in a close habit, with an ornament like a chevron in front, and wears sandals; he is turned towards the right, but looks to the left, and is in the act of drawing his sword; on his right arm he carries a large shield; on each side is a rock, and above two holes for fixing the plate Poor

undescribed by Duchesne; from Mr. Wilson's (No. 33) and Dr. Wellesley's Collections 1

11 . . 1437 — A WOMAN WALKING to the right, and leading by the hand a little boy with bare legs, holding in his right hand a cornucopia; in the front of her gown, which she raises with her left hand, are ears of corn or flowers; the upper part is filled with arabesque foliage, and two holes for nail-heads Do

this beautiful niello is of the grandest style; from Mr. Wilson's (No. 32) and Dr. Wellesley's Collections, and previously undescribed 1

1438 — HALF-LENGTH PORTRAIT of a Man in a ducal cap, with long hair, turned three-quarters to the left: above, on a scroll, is the inscription, SPES. ME. 4 - -

very fine and entire with margin; Bartsch, xiii, *p.* 210, *n.* 9, *describes an impression of which he supposes the part cut off might have contained the mark of Pellegrini* 1

1439 — THE RESURRECTION; below in the inscription OPVS. PEREGRINI. with DE. added on the left, and CES^S on the right, supposed to mean De Cesis or De Cesaribus. Of this print Zani (Enc. Met. ix. p. 2, 37) mentions a first impression with the inscription OPVS. PEREGRIN. only, but does not state where he saw it. The second he describes as being in the Durazzo Collection, with three other *nielli* by the same artist, though it is not mentioned by Bartsch among the copies of *nielli* in that cabinet. Another impression is in the Bibliothéque at Paris, in a finished state as to the background, which is not so much worked upon in the one just described, but the inscription is the same in both. This niello, important from its size and the name of the artist, is given in facsimile by M. Duchesne (No. 122), who describes Sir M. Sykes's impression as a *first state.* The present specimen belonged to Mr. Wilson's Collection (No. 39) and is from the Storck and Sykes Collections (No. 1115), and also from Dr. Wellesley's 1 40 - -

1440 — HERCULES COMBATING THE HYDRA. He is seen to the left with his club elevated in his right hand, while with his left he firmly grasps one of the monster's necks, at the bottom in the centre appears the letter Φ for Peregrini, Bartsch xiii. p. 54, No. 12—Duchesne 249

fine rich impression, with margin 1 8 8 -

15 15 · 1441 — Orpheus, playing on the Guitar, and seated in the middle of the composition against a leafless tree, among the branches of which many birds are assembled, while at his feet are crouched a variety of animals: at the bottom of the first is a margin of some breadth bearing the letters -O-Φ-D-C- in the centre, which signify Opera Peregrini da Cesena. Bartsch xiii. p. 208, No. 6. Duchesne, No. 255

fine rich impression in blue ink; from the Sykes and Wellesley Collections 1

Poson

15 15 · 1442 — Portrait of a young Lady, down to the waist, three-quarters, turned to the right; her hair parted on her forehead, a pearl necklace and pendant, the pattern of her sleeve lozenged, with the elbow slashed; the back-ground is filled by a sprig on each side, and massive festoons of fruit and leaves above; in the upper margin is the letter p. for Pellegrini

fine and undescribed 1

Hollow

2 2 10 · 1443 — An Allegorical Female Figure, seated on a dragon, and holding a cornucopia with her right arm, and a circular mirror in her left hand; in the back-ground are four trees, and the top is indented; in the margin below is the mark p. Bartsch, xiii. p. 207, No. 3, describes this subject as *Providence*, Duchesne, 208, as *St. Margaret*, and Mr. Wilson as *Pride*

from Mr. Wilson's and Dr. Wellesley's Collections 1

do

do

9 12 · 1444 — The Resurrection of Christ. A composition of a pyramidal form, in the middle of which is represented the open tomb with the Redeemer rising, with his banner in one hand, and giving the benediction with the other; two sleeping soldiers crouch in the angles, one on each side

with margin, undescribed 1

NOLPE (Peter).

1445 — Bursting of the Dyke of St. Anthony, at Amsterdam, on the Fifth of March, 1651
rare 1

OLMÜTZ (Wenceslaus von).

1446 — St. Michael overcoming the Devil; copied from Martin Schongauer, the W appears in the centre at bottom. Undescribed by Bartsch and Passavant
a very early impression, full of bur, very rare 1

1447 — St. Sebastian tied to a tree, also copied from Martin Schongauer (29), *very rare* 1

OSTADE (Adrian van).

1448 — Title of his Works in the *first state*, with the errors in the spelling

Peasant with the black cap (1)
first state before the marginal line

Woman laughing (2)
first state before the marginal line 3

1449 — Laughing Peasant (4)
second state, before the dark back ground was effaced, and before much extra work on the face, rare, from the Barnard Collection

Laughing Smoker (6)
second state 2

1450 — The Baker sounding his Horn (7)
first state, pure etching, excessively rare 1

1451 — The Man leaning over the door of his house (9)
first state, before the work was strengthened about the arch above the door, and on the shadow of the vine, very rare

The same
second state, with margin; from the Dumesnil Collection 2

.	16	.	1452 — The Smoker at his window (10) *first state before the diagonal lines in the back ground within the casement, very rare* 1	Drug
.	12	.	1453 — Rustic Courtship (11) *third state* Man and Woman conversing (12) *second state, very rare* 2	Tiffi
1	5	.	1454 — THE SMOKERS (13) *first state, pure etching before the marginal line, excessively rare; and an impression in the second state; from the Esdaile Collection* 2	Holl
1	1	.	1455 — "La Poupée demandée" (16) *third state* The School (17) *first state, before the strengthening of the shadows, with large margin, very rare; and an impression in the second state* 3	Tiffi
.	13	.	1456 — The Gambler's Quarrel (18) *third state* 1	Drug
4	5	.	1457 — THE SINGERS AT THE WINDOW (19) FIRST STATE, PURE ETCHING, BEFORE THE INTRODUCTION OF THE PITCHER BEFORE THE VINE LEAVES, AND BEFORE MUCH EXTRA WORK, PRESQUE UNIQUE; *from the Esdaile Collection* 1	Clerne
9	.	.	1458 — The same *second state, the pitcher and the vine leaves introduced, but before the strengthening of the shadows, very rare* 1	Tiffi
	10	.	1459 — The same *third state, rare* 1 *** There are six states of this print.	Gutek
3	7	.	1460 — THE BARN (23) *second state, before the strengthening of the border line, and before the cross lines on the beam, very rare, with margin* 1	Holl

way 1461 — Man and Woman walking (24)
first state, pure etching, before the marginal line, very rare 1 — 1 | 10 | .

1462 — The Smoaker and the Drinker (24 A)
first state, pure etching, before the marginal line was strengthened, undescribed by Bartsch, excessively rare 1 — . | 16 | .

1463 — Woman knitting (25)
second state, before extra work, rare 1 — . | 6 | .

1464 — The Fishers on the Bridge (26)
first state, with the fine marginal line, before extra work on the bridge to the left, very rare 1 — . | 19 | .

n 1465 — The same
first state, before the strengthening of the marginal line, with large margin, rare 1 — . | 10 | .

way 1466 — Three Grotesque Figures (28)
first state, pure etching, before the marginal line, excessively rare; and an impression in the third state; from the Galichon Collection 2 — 3 | 10 | .

1467 — The Spectacle Seller (29)
first state, pure etching, with fine marginal line, presque unique 1 — 5 | 2 | 6

lin 1468 — The same
second state, with the dry point work, before the marginal line was strengthened, excessively rare; and an impression in the third state 2 — 2 | 15 | .

way 1469 — Woman spinning (31)
first state, with slight marginal line, and before the diagonal lines in the shadow inside the pigsty, excessively rare; from the Esdaile Collection 1 — 4 | 14 | .

ett 1470 — The same
second and third states 2 — . | 7 | .

way 1471 — The Painter in his Study (32)
first state, before the strengthening of the border, before the verses, and before the painter's cap was reduced in height, excessively rare; from the Dumesnil and Morant Collections 1 — 6 | 6 | .

4	18	.	1472 — The same *second state, with the marginal line strengthened, and with the verses added, but before the cap was reduced in height, and before the "et excud." was added* 1	Drug
1	13	.	1473 — The Male Nurse (33) *third state* "L'Epouilleuse" (35) *very rare, with margin* 2	do
1	17	.	1474 — The Knife Grinder (36) *first state, with fine marginal line, before much extra work, very rare; and an impression in the third state* 2	do
2	.	.	1475 — Man and Woman conversing (37) *first state, pure etching, with slight marginal line, before the outline of the coat was finished, with large margin; from the Chambers Hall Collection* 1	Tiff
-	11	.	1476 — The Wandering Musicians (38) *first state, pure etching, before extra work in the right hand top corner, &c. very rare* 1	Holle
1	10	.	1477 — The Backgammon Players (39) *first state, before the back ground was darkened, with large margin, rare* 1	Drugu
6	6	.	1478 — The Pig Killer (41) *first state, pure etching, before the sky was completed, before the marginal line, and before much extra work, excessively rare* The Peasant paying his reckoning (42) 2 *fourth state*	Hollo
4	5	.	1479 — The Charlatan (43) *first state, pure etching, before the group of children on the left, before any marginal line, and before much extra work; excessively rare* 1	do
3	12	.	1480 — The same *in the same rare state* 1	Drugu

1481 — The same *second state, with the group of children introduced, before the strengthening of the shadow on the back of the boy; and impressions in the fourth and fifth states*	3	-	10	.
1482 — The Hump-Back'd Violin Player (44) *first state, before the shadows were strengthened on the settle and on the gable of the roof, very rare; from the Galichon Collection*	1	2	-	.
1483 — The same *undescribed state, between the first and second, with the shadow on the roof, but before much extra dry point work, particularly on the shaded part of the hat of the player; very rare*	1	.	18	.
1484 — The same *second and third states*	2	-	3	.
1485 — The Old Violin Player and the Hurdy Gurdy Player (45) *second state, before the strengthening of the shadows and rebiting of the foreground; very rare*	1	2	.	.
1486 — The same *third state, with the foreground rebitten, but before the lines on the church tower; and an impression in the fourth state*	2		10	.
1487 — THE FAMILY (46) FIRST STATE, *pure etching, before the lines on the stairs, before any marginal line, and before much extra work; an impression* OF UNCOMMON BRILLIANCY AND OF THE HIGHEST RARITY	1	30	.	.
1488 — The same *third state*	1	-	6	.
1489 — The Village Festival (47) *first state, before the cross lines under the gable end of the house; very rare*	1	-	10	.
1490 — The same *third state, before the retouch*	1	-	14	.

3	·	·	1491 — The Fête under the Large Tree (48) *second state; very rare* 1	Holle va
·	7	·	1492 — The Dance in the Cabaret (49) *fourth state* 1	Babrin
·	14	·	1493 — Interior, with Peasants Regaling (50) *fifth state; rare* 1	Bruge
			A. P.	
·	10	·	1494 — The Flagellation *of excessive rarity* 1	Rosed
			PARMIGIANINO (Francesco).	
1	3	·	1495 — Judith putting the Head of Holofernes into a sack (1) *from the Ford Collection* 1	do
·	5	·	1496 — The Annunciation (2) *first state, before the delicate work at the top of the dove's wings was worn out; from the De Fries and Ford Collections* 1	Holloway
·	11	·	1497 — The Resurrection (6) *very rare* 1	do
·	10	·	1498 — The Young Shepherd (12) *first state; from the Ford Collection* A Study for the Arm of his Picture of Diogenes *undescribed, and almost unique; from Richard Ford's Collection, who states, in a note behind the etching, that he "never saw another impression"* 2	do
			PASS (Crispin de)	
1	6	·	1499 — Illustris. Carolus Princeps Walliæ, Dux Cornw. Eborac., &c. *first state, before the address, in matchless condition, with broad margin; most rare* 1	do
5	·	·	1500 — Queen Elizabeth, "Elisabet D. G. Ang. Fran. Hib. et Verg. Regina fidei Christianæ propugnatrix Acerrima," with eight lines in two columns *in beautiful condition, with full margin* 1	Sanl

1501 — PERCY, THE GUNPOWDER CONSPIRATOR—"Thomas Persi nobilis Anglus Magni Britanniæ Regis Stipendiarius Anno 1605" 3 3 .
a beautiful print, and most rare 1

1502 — Philip III. of Spain, when young—"Phil. II, Catholi. Hisp. Regis filius, An. D. 1595" 1 10 .
an early impression, with fine margin, in matchless condition 1

PASS (CRISPIN DE), JUNIOR.

1503 — FREDERICK, ELECTOR PALATINE, in an oval, with martial Trophies—"Rheni Vtrivsqz Bavariæ Dux. Sax. Roman Imperii Archidapieer, etc." . 18 .
rare 1

PASS (MAGDALENA).

1504 — LATONA changing the Lycian Peasants into Frogs, after Elsheimer . 11 .
very rare 1

PASS (SIMON).

1505 — GEORGE ABBOTT, ARCHBISHOP OF CANTERBURY, with a View of Lambeth Palace, and six Latin lines, commencing "Quam bene (clare Pater) designant nomina vita" 1 5 .
very rare 1

1506 — THE RIGHT HONOURABLE LORD GEORGE, MARQUIS BUCKINGHAM, Viscount Villiers, Baron of Whaddon, &c. crowned by Love 3 10 .
an illustrated oval, most rare; from the Sykes and Martin Collections 1

1507 — Effigies eximij viri Dñi Didace Salmienti de Acuna, COMITIS DE GONDOMARE, Equitis nobili ordinis Calatravæ . 9 .
proof before Jenner's address, extremely rare 1

1	1	.	1508 — "THE MOST ILLUSTRIOUS PRINCESSE MARY OF AUSTRIA, Daughter to the most Puissant Prince Philip the Third, King of Spaine and India, &c. *very rare* *are to be sould in Pope's Ally by Jo. Sud. & G. Humble* 1	Hollow
1	10	.	1509 — SERENISS. MARIA PHILIPPI IIII. HISPANIARUM, INDIAR. ETC. REGIS SOROR, the Affianced Bride of King Charles I, with four lines in Latin *curious proof, entirely finished, with the exception of the border, which is completed in pencil, perhaps unique; and an early impression from the finished plate; from the Musgrave and Martin Collections* 2	do
2	15	.	1510 — The Right Honourable and Most Noble HENRY WRIOTHESLY, EARLE OF SOUTHAMPTON, Baron of Litchfield, Knight of the most nob. Ord. of ye Garter *very rare* 1	do

PASS (WILLIAM).

15	.	.	1511 — "The right high and right mighty Prince GEORGE VILLIERS, DUKE, MARQUIS, AND EARLE OF BUCKINGHAM." Richly dressed, and on horseback; a view of the sea in the distance, with ships. "Graven and dedicated by Wil. Passæus in the Yeare o^f^ our Lord God 1625" *early impression in the most perfect condition, with large margin; extremely rare* 1	do
			*** This plate was afterwards altered into a portrait of JAMES, MARQUIS OF HAMILTON.	
2	.	.	1512 — D' Didacus Sarmiento de Acvna COMES DE GONDOMAR, Ætatis suæ 54 *in beautiful condition, with fine margin* 1	do
1	11	.	1513 — HENRY RICH, EARL OF HOLLAND, when Sir Henry Rich, an oval, with military trophies *are to be sould by Thomas Jenner in Cornhill* 1	do

1514 — PHILIP III. OF SPAIN, when young. Half length, richly dressed, with one hand resting on a table, where his jewelled hat is placed 3 10 .

a curious proof before the border, which is partially drawn in, and before the inscription on the tablet; probably unique 1

PASSAROTTO (BARTOLOMEO).

1515 — Portrait of POPE PIUS V, allegorically treated. A double-headed figure, to the right, supports a terrestrial sphere, on which is inscribed— 13 .

EN VIGILIS GREMIO PRUDENTIA POSVIT ORBEM
JUSTITIA ET CHARITES VT MODERENTVR EVM.

On the other side, the Pontiff is enthroned, giving his benediction; the name is plainly inscribed to the left at bottom, ℭPasarotto. I.

this large and important work is presumed to be unique, as no account of it is to be found in any book 1

PAYNE (JOHN).

"The first Englishman who distinguished himself by the use of the graver."—*Walpole.*

1516 — WILLIAM ALABASTER, Prebendary of St. Paul's, after Cornelius Janssen. A head, in an oval, with an ornamented plinth beneath 13 .

in perfect condition, and a very rare and beautiful print 1

1517 — HENRY VERE, EARL OF OXFORD. Small three-quarter length, holding his wand, as Lord Chamberlain; in a border, representing Pike-men and Arquebusiers; engraved by William Pass, and used for several other prints 1 1 .

very rare 1

£564..8..0

END OF THE NINTH DAY'S SALE.

TENTH DAY'S SALE.

PENCZ (George).

			LOT		
	11		1518 — Abraham Entertaining the Angels (2); Abraham Preparing to sacrifice Isaac (5)	2	Drug
1	6		1519 — The History of Joseph (9—12)	4	Cle
1	1		1520 — The Judgment of Solomon (23); The Woman taken in Adultery (55); Christ Blessing Little Children (56)	3	Dru
1	3		1521 — The Seven Works of Mercy (58—64) *first states, before the retouch, rare*	7	So
1	15		1522 — The Good Samaritan (68); The Conversion of St. Paul (69); Paris and Œnone (72); Procris killed by Cephalus (73); and Another of the Same, *pure first state, undescribed*	5	Paris
1	13		1523 — Mucius Scevola putting his Hand into the Brasier (74); Marcus Curtius (75); The Death of Regulus (77)	3	Drug
1	13		1524 — Tarquin and Lucretia (78); Death of Lucretia (79); Horace Cocles defending the Bridge (80); Porsenna hearing of the Death of Clelia (81)	4	So
2			1525 — Artemisia about to drink the Ashes of her Husband (83)	1	Paris

1526 — THE ATTACK ON THE GOLETTA, called by Bartsch, The Seige of Carthage (86) 3 10 .
first state, before the address, very rare 1

1527 — The Poet Virgil suspended in a basket (87) 1 10 .
first state

Punishment of the Courtesan (88)
in two states

Thetis giving Instructions to Chiron for the Education of Achilles (90) 4

1528 — The Triumph of Bacchus (92); A Woman crossing a River (94); Avarice (99); Idleness (100); Anger (103) 5 1 3 .

1529 — The Five Senses (105-109) 5 1 18 .

1530 — The Seven Liberal Arts (110-116) 7 1 10 .

1531 — THE TRIUMPHS OF PETRARCH (117-122) 6 3 - .

1532 — JOHN FREDERICK, ELECTOR OF SAXONY, surnamed the Magnanimous (126) 3 10 .
with margin; from the Esdaile Collection; very rare 1

PICART (BERNARD).

1533 — THE MASSACRE OF THE INNOCENTS - 11 .
first state, before the crown on the head of Herod, and the continuation of the border at bottom, very rare 1

1534 — EUGENE FRANCIS PRINCE OF SAVOY, after Van Schuppen 4 4 .
proof before any inscription, and before the trial marks of the needle in the margin were burnished out, extremely rare 1

PICART (ISAAC).

1535 — GUILLAUME BARON DE MONTMORENCY, in a devotional attitude, and wearing the badge of St. Michael, inscribed above APEANOS, and five lines beneath, *J. Picart incidit*, 1622, *bearing the name of P. Mariette written on the back* 2 11 .
very rare 1

PITAU (Nicolas).

1536 — Holy Family, with St. Elizabeth and the Infant St. John, after Raffaelle *first state, before the drapery over the Infant Christ, rare*	1		
1537 — Harduinus de Péréfixe de Beaumont, after N. Mignard Portrait of Dyonisius Sangvin, after C. le Fevre	2		
1538 — Nicolas Colbert, Eveque de Lucon, after Le Fevre *with fine margin, rare* Monsieur Voysin, after Mignard *with margin*	2		
1539 — Charles Augustus Wrangel *undescribed proof before the quartering of the arms in the shield, and before any inscription, perhaps unique*	1		

POILLY (François).

1540 — The Virgin and Infant Saviour, with St. John and St. Anne, "La Vierge au berceau," after Raffaelle *finished proof before the dedication, inscribed with Mariette's name on front and back, with margin, rare*	1		
1541 — Holy Family, with St. Elizabeth and St. John, after Nicolas Poussin *proof before letters, very rare*	1		
1542 — The same an unfinished proof, *the figures of the Infant Saviour and St. John being merely in outline, very curious, and perhaps unique*	1		
1543 — The Flight into Egypt, with an Angel strewing flowers, after Guido Reni *proof before the letters and arms, very rare*	1		
1544 — Holy Family, after Sebastian Bourdon *proof before the Latin inscription, very rare*	1		

1545 — S. Carlo Boromeo administering the Sacrament to those stricken with the Plague at Naples		1	1	.
first state, in which the wafer is being given with the left hand, rare	1			
1546 — The Marriage of St. Catherine, after S. Bourdon		.	17	.
proof before letters; from the Debois Collection	1			
1547 — Louis XIV. when young, after Mignard, within a square frame of laurels, the corners being filled with emblems	1		18	.
1548 — Louis XIV, after Mignard	1	4	.	.
POILLY (Nicolas).				
1549 — Louis XIV, in a frame of laurel, with emblems in medallions, after N. Mignard		7	.	.
undescribed proof, before the border was finished, before any letters, and with the trumpet, &c. left white	1			
1550 — The same		.	10	.
proof, with margin				
Nicolas Edouard Olier, after C. le Fevre	2			
POLLAJUOLO (Antonio del)				
1551 — The Gladiators. Ten naked figures armed with various offensive weapons and fighting in a wood (2)		21	.	.
probably engraved between the years 1460 *and* 1470, *of extreme rarity*	1			
PONTIUS (Paul).				
1552 — Presentation of the Infant Saviour in the Temple, after Rubens		4	10	.
undescribed state, before the nimbus round the head of the Virgin, and before the rays of light entering at the window of the Temple, very rare	1			
1553 — The Assumption of the Virgin, after Rubens	1	1	11	.

2	10	.	1554 — THE BEARING OF THE CROSS, after RUBENS *rare* 1	Hollow
.	10	.	1555 — ST. ROCH, with several afflicted persons claiming his intercession, after RUBENS 1 *** "Le tableau original est un chefs-d'œuvre de Rubens et l'estampe est celui de Pontius."—*Basan.*	Do
3	10	.	1556 — THOMIRIS commanding the head of Cyrus to be plunged into a bason of blood, after Rubens *this impression is esteemed the finest in existence* 1 *** The original picture is in the Darnley Collection, Cobham.	Marol
6	.	.	1557 — CHRISTINA QUEEN OF SWEDEN, after Anselm van Hulle *proof before the quarterings on the shield of arms and the artists' names, with the cum privilegio, undescribed* Also the finished Portrait 2	Hulle
4	6	.	1558 — CHRISTOVAL MARQUIS OF CASTEL RODRIGO, after RUBENS *proof before letters, very scarce* 1 *** A chef-d'œuvre of engraving.	Bandr
1	8	.	1559 — GASPARD DE GUSMAN, COMTE D'OLIVARES, after Rubens 1	Hollar
1	18	.	1560 — HENRICUS MEURSIUS, after P. Codden, an oval, in a richly-ornamented gothic frame *proof before the border, and before the writing on the book, &c.* *and an impression with the border* 2	Do
3	5	.	1561 — PHILIP IV, KING OF SPAIN, after RUBENS *first state, before the moustache was enlarged* 1	Do
2	4	.	1562 — JACOBUS ROELANS, after Willeboats *proof before any letters, very rare* 1	Pauw
4	5	.	1563 — COUNTESS OF WARWICK, after VAN DYCK, a small oval *proof before any letters, very rare* 1	Hollar

1564 — PRINCE DE CARIGNAN, after VAN DYCK 1 2 3 .

1565 — PORTRAIT OF RUBENS IN A HAT AND CLOAK, after RUBENS PROOF *before any letters, presque unique* 1 40 10 .

*** " Cette estampe a été copiée plusieurs fois, mais aucune de ces copies n'approche de ce beau morceau de Pontius."—*Basan.*

POTENZANO (FRANCESCO).

1566 — THE NATIVITY, with the Virgin and Shepherds in adoration (3) *undescribed proof before the inscription* 1 1 5 .

POTTER (PAUL).

1567 — COWS IN A LANDSCAPE, " LE VACHER " (14) *very early impression of the reduced plate, with fine margin* 1 6 6 .

1568 — THE PIPING SHEPHERD (15) *first state; undescribed by Bartsch, before the address of Clement de Jonghe, with margin, probably unique* 1 20 . .

POUSSIN (GASPAR).

1569 — A LANDSCAPE, a river in the foreground with men fishing, and a bridge seen in the distance to the left (*Dumesnil*, No. 5), *rare; from the Archinto Collection* 1 16 .

RAIMONDI (MARC ANTONIO), VENEZIANO (AGOSTINO), RAVENNA (MARCO DA).

1570 — ADAM AND EVE, EATING THE FORBIDDEN FRUIT (1). " One of Marc Antonio's most exquisite productions; " engraved from a design of Raffaelle, who probably " assisted him in some parts of the outline, especially " in the figure of Eve."—(*Ottley*, v. 2, p. 785). 1 86 .

*** The present impression of this rare and beautiful print is believed to be almost unique, having been printed in a very early state of the plate. Much work was subsequently

added in various parts, and this is especially remarked in the outlines of the figures. Upon comparison with the second state, these outlines will be found to be much harder and heavier in the latter than in the print before us; and a slip of the graver will also be observed, in the former, to run from the thigh of Adam, which cannot be found in the latter. This is the principal difference; but, on a careful inspection, similar changes appear all over the plate. Although light and delicate in outline, this impression is very rich and full of bur in the shadows.

2 11 . 1571 — THE SACRIFICE OF ABRAHAM, after Raffaelle, by VENEZIANO (5)
in perfect condition, rare 1 Gutek

6 10 . 1572 — THE ISRAELITES GATHERING THE MANNA, after Raffaelle, by VENEZIANO (8)
perfect condition, and very rare; from the De Fries, Durand and Morant Collections. 1 Gruen

36 . . 1573 — DAVID CUTTING OFF THE HEAD OF GOLIAH, after Raffaelle, by MARC ANTONIO (10)
proof before the tablet, "On a de cette estampe des pre-"mières épreuves avant la tablette du graveur qui sont extrêmement rares." *From the De Valois Collection* 1 So

21 10 . 1574 — THE MASSACRE OF THE INNOCENTS, "*Sans le chicot,*" (20) after Raffaelle, by MARC ANTONIO
rare; from the Mariette Collection 1 Tiffin

22 10 . 1575 — THE DESCENT FROM THE CROSS, after Raffaelle, by MARC ANTONIO (32)
"*Pièce très rare,*" *Bartsch; perfect condition* 1 Gutek

3 4 . 1576 — THE DEATH OF ANANIAS, after Raffaelle, by VENEZIANO (42)
fine condition, very rare 1 Rosec

22 . . 1577 — "LA VIERGE AU POISSON (54), after RAFFAELLE
first state, and probably the finest in existence, perfect condition 1 Clem

ray	1578 — " La Vierge à la longue cuisse " (57), after Raffaelle, by Marc-Antonio *perfect condition, very rare*	1	6	10	.
	*** "Cette estampe est un des meilleures que Marc-Antoine ait gravées d'apres Raphael."				
ly	1579 — Saint Michael (106), after Raffaelle, by Ravenna *full of bur, rare ; from the Wellesley Collection.*	1	5	10	.
	*** The master-piece of the engraver.				
	1580 — Saint Barbara (120), by Marc Antonio, from his own design *a very early impression, in perfect condition*	1	12	.	.
	*** This is one of the saints that was engraved on the same plate with St. Catherine and St. Lucia.				
ray	1581 — Dido (187), after Raffaelle, by Marc-Antonio *very rare*	1	3	10	.
dy	1582 — The Sacrifice of Iphigenia (194), by Veneziano *from the Mariette and De Valois Collections*	1	3	.	.
	1583 — The Dance of Cupids (217, copy B.), after Raffaelle	1	3	2	.
ray	1584 — THE BACCHANALIAN FRIEZE, WITH OFFERING TO PRIAPUS (248), after an antique at Rome, by Marc Antonio *probably the finest in existence, and of extraordinary rarity*	1	81	.	.
	*** The Sykes impression sold for £47. in 1824, and an impression sold in 1863 at Paris brought £115 10s.				
ryi	1585 — "La Vendange" (306), after Raffaelle, by Marc Antonio *perfect condition, very rare*	1	12	13	.

3	.	.	1586 — JUNO, CERES, AND PSYCHE (327), after Raffaelle, by RAVENNA *a very early impression, with margin* 1	Grun
3	3	.	1587 — VENUS AND VULCAN attended by Cupids (349), after Raffaelle, by VENEZIANO *first state, before the address of Salamanca, very rare* 1 *** "Cette estampe est un de ses meilleurs ouvrages."—*Bartsch.*	Gut
41	.	.	1588 — "L'HOMME AUX DEUX TROMPETTES" (356), by MARC ANTONIO *perfect impression of this most beautiful little print, and in very fine condition, extremely rare* 1 *** "De toutes les estampes que Marc Antoine a gravées en petit, il n'y en a peut-être aucune qui puisse le disputer à celle-ci, et pour la correction du dessein et pour le travail de la graveur, ansi que pour le soin avec lequel elle est finie." —*Bartsch.*	Grun
26	.	.	1589 — "L'HOMME ET LA FEMME AUX BOULES" (377), after Francia, by MARC ANTONIO *first state, fine condition, extremely rare* 1 *** "Cette estampe est gravée d'une taille très délicate."—*Bartsch.*	Clem
2	10	.	1590 — PEACE (394), after Raffaelle *rare* 1	Grun
4	10	.	1591 — BATTLE PIECE (420), after Raphael or Giulio Romano, by RAVENNA *an extraordinary impression, full of bur; from the Woodburn and Morant Collections* 1	Clem
11	10	.	1592 — A MAN HOLDING A FEMALE BY THE HANDS (471), after Raffaelle *first state, before the hand was shaded, very rare* 1	Grun

1593 — ERASMUS; a reversed copy of the woodcut by Holbein, representing Erasmus standing beneath an arch, which is richly ornamented. The engraver's monogram is introduced under a mask at bottom

undescribed, and probably unique; full of bur; from the Rattier Collection

ALSO THE ORIGINAL WOODCUT

very fine and rare, in the first state 2

RAIMONDI (SCHOOL OF MARC-ANTONIO).

1594 — LODOVICO ARIOSTO and GIACOBO SANNAZARO

first state, before the plate was divided, probably unique

and a duplicate impression of the first mentioned, also before the plate was cut 2

1595 — An Allegorical subject, representing a female seated by a tree about to receive a wounded hare from the talons of an eagle

undescribed, very rare 1

REMBRANDT VAN RHYN.

(The numbers refer to L'Œuvre complet de Rembrandt par M. Charles Blanc.)

1596 — THE SACRIFICE OF ABRAHAM (6)

early impression, with bur 1

1597 — THE TRIUMPH OF MORDECAI (12)

first state, full of bur, rare; from the Morant Collection 1

1598 — CHRIST PREACHING, called THE LITTLE "LA TOMBE" (39)

second state, before the sleeve of the man in the turban was made white, covered with bur, very rare 1

*** The only impression known of the first state described by Blanc is in the Bibliothèque at Paris, and its authenticity is doubted

4	.	.	1599 — THE TRIBUTE TO CÆSAR (42) *first state, before the additional work on the sitting figure to the right; from the Beckford and Harford Collections* *second state of the same, with the additional work on the sitting figure to the right, with margin; from the Esdaile Collection* 2	Grund
3	.	.	1600 — Jesus Christ driving the Money-Changers out of the Temple (44) *first state, before the shadows were strengthened on the face of the man dragged by the ox, &c., with fine margin, rare; from the Gawet, Mole, and Morant Collections* 1	Wooda
3	10	.	1601 — CHRIST HEALING THE SICK, called "THE HUNDRED GUILDER PIECE" (49) *curious and beautiful impression of the Capt. Baillie re-touch, printed on satin, very rare* 1	Hollar
7	.	.	1602 — ECCE HOMO (52) *extremely rare state, before the cross lines on the face of the Jew above the man that holds the reed* 1 *** This impression is one of the finest in existence. It is from the following collections: De Boissieux Michel de Marseille, Debois, Delessert, and Dreux. It realised at the Debois sale in 1843 £45. 10s.; when it was again sold in 1859, it was purchased by Mr. Dreux for £58. 15s.	Do
2	.	.	1603 — THE CRUCIFIXION (55) *first state, before the mezzotint background* 1	Grund
5	.	.	1604 — DESCENT FROM THE CROSS. A Night-piece (58) *rich with bur, and with margin, rare* 1	Hollar
3	10	.	1605 — THE FUNERAL OF JESUS (60) *with much bur, very rare* 1	Grund
6	6	.	1606 — THE ENTOMBMENT (61) *second state, with the dark ground over the whole surface of the plate, rare; from the Esdaile and Hibbert Collections* 1	Do

1607 — St. Francis Praying (78)
second state, rich in bur, with margin, very rare 1 — 17 10 .

*** The first state is unique, and is in the British Museum.

1608 — Medea; or the Marriage of Jason and Creusa (82)
first state, before the crown on the head of Juno, full of bur, very rare 1 — 12 5 .

1609 — Doctor Faustus (84)
first state, before the rays from the magic characters were curtailed, and before the cross hatchings on the globe, extremely rare; from the Gawet and Crawhall Collections 1 — 8 10 .

1610 — The Travelling Musicians (90)
first state, rare, with margin 1 — 2 . .

1611 — John Asselyn (171)
second state, before the background was cleaned, on china paper, rare 1 — 7 . .

1612 — Clement de Jonge (180)
first state, before the upper bar of the chair was reduced in breadth, and the shadows of the remaining portions deepened with dry point, extremely rare 1 — 6 6 .

1613 — Clement de Jonge (180)
second state, with the upper bar of the chair reduced, &c., but before the arched top to the plate, very rare; from the Deighton Collection 1 — 4 . .

1614 — Jan Antonides Vander Linden (181)
first state, with the foliage to the left merely in outline, very rare; from the Hibbert and Esdaile Collections 1 — 6 10 .

1615 — The same
second state, before the balusters were distinctly defined by strong outlines; from the Collection of Lord Aylesford 1 — 1 19 .

5	10	.	1616 — JOHN LUTMA (182) *third state, with the window and bottle added, but before the plate was reduced in size, on china paper, with fine margin* 1	Hollow
1	.	.	1617 — JANUS SILVIUS (186) *second state, with the shadows deepened* 1	Do
57	.	.	1618 — UYTENBOGAERT, CALLED "THE GOLD-WEIGHER" (189) FIRST STATE, WITH THE FACE ONLY IN OUTLINE, *of the highest rarity, with broad margin, and in perfect condition; from the De Fries Collection* 1	Dand
36	10	.	1619 — THE SAME, *a matchless impression of the finished plate, in perfect condition, on india paper, with broad margin, rare* 1	Palm
.	11	.	1620 — THE SAME *proof, with margin, before the initials* W. B. *of the Baillie copy* 1	Gutch
13	.	.	1621 — WTENBEGARDUS, OR UYTENBOGAERT, a Dutch Minister, (190) *third state, before the angles of the plate were cut* 1	Drugul
4	5	.	1622 — REMBRANDT, WITH MOUSTACHES (206) *rare, from the Garford Collection* 1	Gruna
3	10	.	1623 — Rembrandt, in an oval (232) *third state, with the angles effaced, and the plate made into an oval* 1	Do
3	10	.	1624 — REMBRANDT IN A CAP AND FEATHER (233) *rare; from the Durrant Collection* 1	Do
13	10	.	1625 — VIEW OF OMVAL, NEAR AMSTERDAM (312) *very early impression, with the backyround still dirty, very rare* 1	Hollow

1626 — A View of Amsterdam (313)
with margin, rare 1 — 7 . .

1627 — THE THREE TREES (315)
perfect condition, very rare 1 — 67 10 .

*** One of the richest impressions in existence of this masterpiece.

1628 — A Peasant carrying Milk-pails (316)
full of bur, and on china paper, very rare; from the Barnard and Esdaile Collections 1 — 20 10 .

1629 — An Arched Landscape with a Flock of Sheep (325)
third state, with the distance introduced behind the man and the two children to the left, very rich in bur, and rare 1 — 15 . .

1630 — A Village with a Canal, and a Vessel under Sail (329)
a very early impression with dirty background, and with margin 1 — 8 . .

1631 — A Cottage with White Pales (332)
second state, with margin, rare; from the Collections of Sir Jacob Astley and John Barnard 1 — 9 . .

1632 — Rembrandt's Mill (333)
a very early impression, brilliant, with bur, and the background very dirty, with margin, rare 1 — 15 10 .

1633 — A Landscape with a Canal and large Boat (336)
very rich with bur, rare 1 — 14 . .

1634 — A Landscape with Cow drinking (337)
brilliant, with bur, and with broad margin, very rare 1 — 10 10 .

REVERDINO (Gasparo).

1635 — Jupiter and Leda (22)
rare 1 — 3 . .

3	10	.	1636 — EIGHT CHILDREN DANCING TO THE BAGPIPES (38) *from the Buckingham Collection* 1	Hollow
1	6	.	1637 — A FEMALE SURROUNDED BY THE APPLIANCES OF AN ARCHITECT, compasses in hand, striking a geometrical figure on the ground *undescribed, but signed at the left hand corner at bottom; from the Esdaile Collection* 1	Gutek
			RIBERA (GIUSEPPE) DETTO LO SPAGNOLETTO.	
.	8	.	1638 — ST. JEROME AND THE ANGEL SOUNDING THE TRUMPET (4) *very early impression* 1	March
.	2	.	1639 — The same subject differently treated (5) *also a very early impression* 1	Hollow
4	5	.	1640 — THE FLAYING OF ST. BARTHOLOMEW *a very early impression, full of bur, and with margin; from the Collection of H. Dreux* 1 *** "Cette pièce est la plus belle de l'œuvre de notre artiste, et bonnes épreuves en sont tres rares."—*Bartsch.*	do
.	4	.	1641 — ST. PETER PRAYING (7) *very rich in bur, and with broad margin, rare* 1	do
1	5	.	1642 — DANTE IN MEDITATION; or, "LE POËTE" (10) *one of the earliest impressions taken from the plate, rich with bur and strong marks of the aqua fortis* 1	Posong
			ROBETTA.	
2	5	.	1643 — THE ADORATION OF THE MAGI (6) *rare* 1	do
8	8	.	1644 — CERES AND THE INFANT SATYRS. She is carrying one infant and the other is close behind her; the distance is a landscape (16) *from the Sykes, Wilson, and Wellesley Collections.* 1 *** Bartsch had not seen this plate, but describes it from authority.	Clerme

1645 — MUTIUS SCÆVOLA (26)
first state, before the sky, etc., very rare 1 | 6 | - | -

ROOS (JAN HEINRICH).

1646 — The Ram and the Sleeping Ewe (2)
first state, before the number | 2 | 12 | -

The Sheep and the Goat (5)
first state, before the number, and with margin

The two Sheep at the foot of a Tree (7)
first state before the number 3

1647 — THE SHEPHERD CARESSING HIS DOG (10)
undescribed first state, pure etching, before any inscription on the tablet, and before any address, presque unique | 8 | - | -

and the ORIGINAL DRAWING OF THE SHEEP AND LAMB (11) 2

1648 — LANDSCAPES WITH SHEEP AND GOATS (10—17)
the set complete; the title before any address, and the remainder, all proofs, before the numbers, some of them in UNDESCRIBED STATES, *excessively rare* 8 | 13 | - | -

1649 — THE SAME (10—17)
the set complete: the title having the address of J. de Ram, the remainder all proofs before the numbers, very rare 8 | 7 | - | -

1650 — LANDSCAPES WITH DIFFERENT GROUPS OF ANIMALS (18—30) | 15 | 10 | -
the set complete in the first states, all being proofs before the numbers, of excessive rarity 13

*** The title is drawn in pen and ink.

1651 — THE SHEPHERDESS (31)
first state, before the strengthening of the border line, extremely rare; from the Collection of F. Gawet, 1814 1 | 3 | 3 | -

4	15	.	1652 — The Goat (35) ; frontispiece with artist's name *proof before the number, fine margin rare*	Poon
			The Ram and the Shorn Sheep (36) *proof before the number, rare*	
			The Goats (37) *proof before the number, rare* 3	
8	10	.	1653 — The Shepherd and his Flock sleeping (38) *perfect condition, with fine margin, extremely rare* 1	Holl
			ROSA (Salvator).	
.	3	.	1654 — Œdipus (8). The Fall of the Giants (21) 2	Do
.	4	.	1655 — Polycrates attached to a Cross by order of Orestes (10) *with margin* 1	Mars
.	1	.	1656 — Jason charming the Dragon (18) *an early impression, with broad margin*	Holl
			An Allegorical subject, called the Genius of Salvator (24) *fine early state, with broad margin* 2	
			ROTA (Martin).	
1	.	.	1657 — The Death of Peter the Martyr, after Titian (20) *first state, with the address of Guerinonius, rare* 1	Do
2	.	.	1658 — The Last Judgment. The design attributed to Titian (29) *very rare* 1	Do
2	.	.	1659 — Alphonso II, Duke of Ferrara (66) *very rare* 1	Sanl
6	.	.	1660 — Rudolph II, Emperor (94) *first state, with date of 1575; from the Mariette and Bermann Collections* 1	Holl

1661 — RUDOLPH II, EMPEROR, in armour (97)
first state, with the date of 1574 1 — 6 . .

1662 — The Battle of Lepanto (114)
a very curious composition, extremely rare 1 — 2 5 .

ROULET (JOHN LOUIS).

1663 — THE THREE MARIES weeping over the dead Body of Christ, after CARRACCI
proof before letters, extremely rare; from the Clarke Collection 1 — 5 15 .

1664 — FRANÇOIS MICHEL, MARÉCHAL FERRANT
rare proof before the inscription 1 — . 13 .

RUBENS (PETER PAUL).

1665 — ST. CATHERINE standing on the Wheel
"*P. Paul Rubens fecit.*" 1 — 2 2 .

RUISDAEL (JAKOB).

1666 — LANDSCAPE, called "LES VOYAGEURS" (4)
FIRST STATE, BEFORE THE CLOUDS WERE ADDED, AND BEFORE SOME ADDITIONAL WORK ON THE TREES, AND IN OTHER PARTS OF THE COMPOSITION
presque unique 1 — 6 . .

*** Bartsch gives a long description of this state in a foot-note, taken from the impression in the Collection of Le Comte de Fries.

RUPERT (PRINCE).

1667 — THE PORTRAIT OF A YOUNG MAN, resting his head on his right hand, said to be a likeness of the Prince himself
very rare 1 — 7 7 .

1668 — THE STANDARD BEARER; a half-length figure of a young man in a cuirass and slashed sleeves; his head is turned to the right, and his long hair falls on his shoulders
very rare 1 — 7 . .

G.S. THE MASTER OF 1466.

53	-	·	1669 — THE VIRGIN KNEELING IN PRAYER BEFORE AN ALTAR (*B.* VI, page 49), marked E 1467 S. *a print of great beauty and excessive rarity, and in perfect state* 1	Paonyi

SADELER (ÆGIDIUS).

-	12	·	1670 — THE MASSACRE OF THE INNOCENTS, after TINTORETTO *undescribed proof, before any letters, extremely rare* 1	Marsha
-	18	·	1671 — THE SCOURGING OF CHRIST *rare; from the Collection of Mr. Fountaine Walker* 1	Nicholo
-	10	·	1672 — HEAD OF AN OLD MAN in a cap, after Albert Durer *inscribed with Mariette's name* 1	Rosedo
2	.	.	1673 — CHARLES DE LONGUEVILLE *an illustrated oval, with a battle in the distance to the left, first state, before the address of M. Sadeler, rare* 1	Nichol
1	17	·	1674 — THE EMPEROR MATTHIAS *proof before any work outside the oval, very rare* 1	Hollow
1	5	.	1675 — THE EMPEROR MATTHIAS and his CONSORT ANNA, half-lengths, in their imperial robes (62—64) 2	do
			*** Two portraits of great brilliancy, and in perfect condition.	
-	11	.	1676 — MARTIN DE VOS, after Joseph Heinz *inscribed with Mariette's name* 1	do

137 3. 8. 6

END OF TENTH DAY'S SALE.

ELEVENTH DAY'S SALE.

SADELER (Jan).

	LOT				
way	1677 —	The Rich Man and Lazarus, after Bassano *inscribed with Mariette's name; from the Collection of Gervaise*	.	3	.
		Christ entertained by Martha and Mary, after Bassano *from the Gervaise Collection* 2			

SADELER (Marco).

ett	1678 —	The Virgin appearing to St. Jerome, after Tintoretto *proof, very rare* 1	.	6	.

SADELER (Raphael).

way	1679 —	The Ascension, after John van Achen *inscribed with Mariette's name*		11	.
		The Death of St. Francis, after Padre Cosimo Piazza *inscribed with Mariette's name on the front* 2			
ort	1680 —	The Marriage of St. Catherine, after Goltzius *inscribed P. Mariette*, 1649 1	.	6	.
way	1681 —	The Triumph of Folly, after Jodocus a Winge "STVLTITIAM PATIVNTVR OPES"	.	10	.
		Landscape, after Bassano 2			

SAENREDAM (Jan).

1	13	.	1682 — The Parable of the five Wise and the five Foolish Virgins, (2—6) *first states, before the address of Rob. de Bandæus, and also before extra work on the first plate*	5	Hollow
.	5	.	1683 — A Philosopher addressing some young people on the folly of dancing (8)	1	Hawc
.	15	.	1684 — Minerva, Venus, and Juno, with their attributes, after Henry Goltzius (56—58) *first states, before "J. C. Visscher excudit" on the first of the set, rare*	3	Hollow
.	2	.	1685 — Perseus rescuing Andromeda from the Sea Monster, after Henry Goltzius (80) The Seasons, after Henry Goltzius (87—90) *first states, before "J. C. Visscher exe." on the first of the set, and before the numbers*	5	Hawc

SAFTLEVEN (Herman).

1	12	.	1686 — The Vessel anchored near some rocks (12) *with fine margin*	1	Fruqul
3	.	.	1687 — Landscape, with a river in the distance (18) *very early impression, rare*	1	To
2	10	.	1688 — The two Boats (20) *an early impression, with margin, rare*	1	Hollow
1	16	.	1689 — The Seasons (22—25) *early impressions, with broad margins, rare*	4	G
5	.	.	1690 — The Swineherd (30) *very early impression; from the Arosarena Collection*	1	Holl
.	10	.	1691 — The Woman milking a Cow (34) *very rare*	1	To

SANTIS (Horace de).

1692 — St. George fighting the Dragon (13)
an early impression, with margin, rare 1

SART (Cornelius du).

1693 — The two Singers (3)
first state, before the plate was reduced to an oval, with margin

The same (3)
second state, the plate reduced to an oval

The Drunken Couple (7)
an early impression, rich in bur 3

1694 — The Jovial Cobbler (14)
proof in the first state, before any inscription, and before the border line, &c. very rare 1

1695 — Interior with people carousing, listening to a man playing on the violin, "Le violon assis" (15)
first state, before the roulette work, of extreme rarity 1

*** "On trouve quelques fois des premières épreuves de ce morceau, tirées de la planche, avant que du Sart l'eut repassée avec le berceau, mais elles sont extrêmement rares."—*Bartsch.*

1696 — The same (15)
second state, with the roulette work very strong, rare 1

1697 — The Village Festival (16)
an early impression, with margin; from Mr. Clarke's Collection 1

1698 — A Man about to light a rocket (33), in mezzotint
proof before any letters, rare; from the Verstolk Collection

A Seaman dancing (37), in mezzotinto
proof before any letters, from the Verstolk Collection

The Harlequin, (39), in mezzotinto
proof before any letters 3

SCHALCKEN (Godfrey).

4 10 . 1699 — Matthew vander Bronck, Dutch Admiral
rare proof, the inscription written in ink, with broad margin 1

SCHMIDT (George Frederic).

(The numbers refer to Jacobi's Catalogue).

2 . . 1700 — Pierre Mignard, after A. Rigaud (59)
first state, before the star in the middle of the margin below, rare 1

8 8 . 1701 — Nicolas Esterhazi, Count of the Roman Empire, after L. Tocqué (78)
proof with the arms, but before any letters 1
*** " Ce portrait est d'une extrême rareté."

. 14 . 1702 — Bust of a young Man resembling Rembrandt (117)
an early impression, with large margin
*** " Très rare avant la dédicace."
Rembrandt when middle aged (151) 2

. 19 . 1703 — An Interior, with two Boors smoking and drinking, after A. van Ostade (160) 1

9 15 . 1704 — Elizabeth Empress of Russia, represented full-length in the Imperial robes, and with the sceptre, after Tocqué
private plate, engraved for the Empress Catherine, very rare ; from the Clarke Collection 1

SCHMUTZER (Jacob).

2 2 . 1705 — Mutius Scævola, after Rubens
proof before letters 1

1 1 . 1706 — The Emperor Theodosius and St. Gregory, after Van Dyck
proof before letters 1

SCHÖNGAUER (Martin).

All the following are impressions of great brilliancy and purity of impression.

1707 — The Angel of the Annunciation (1)
perfect condition, and very rare 1

1708 — The Nativity (4)
extremely rare 1

THE PASSION OF CHRIST.

1709 — Christ taken in the Garden (10) 1

1710 — Christ brought before the High Priest (11) 1

1711 — The Flagellation (12) 1

1712 — Christ crowned with thorns (13)
from the Arosarena Collection 1

1713 — Christ bearing his Cross (16)
from the Morant Collection 1

1714 — CHRIST ON THE CROSS (24)
undescribed, and a print of great beauty; from the Esdaile Collection 1

1715 — Christ appearing to the Magdalen (26)
very rare 1

SCHUPPEN (Peter van).

1716 — Chevalier Burri, after J. Ovens
finished proof, but with blank spaces left for the emblems and their Latin mottoes, and before the inscription at bottom "Quid mirum simira patrat" etc., rare
also the usual state 2

	18		1717 — The Son of Louis XVI. as Dauphin, after Francis de Troy *with fine margin* 1	Fruge
2	4		1718 — Duc de Noailles, after Rigaud *proof before any letters, rare*	Hollo
			Franciscus de la Haye, Medicus 2	

SCHURMAN (ANNA MARIA).

4			1719 — ANNA MARIA SCHURMAN, three-quarter length, in an oval, "AN ÆTAT. XXXIII. CIↃ. IↃ. CXL." Also an etched head in an ornamented frame with Dutch verses "Siet heir de Wÿste Maeght," etc.; accompanied with an autograph letter 3	Sanl

*** These two portraits are engraved by the talented woman herself, who was an exceedingly accomplished linguist, scholar and poetess, and has proved herself here a very fair artist.

SHARP.

	5		1720 — Ticket for the Buchanan Series; Portrait of George IV. as Prince Regent; and Infant Saviour, after Guido, *india proof before any letters* 3	Fruge
	4		1721 — John Kemble, after Shee *proof before letters*	Rosec
			and another, artist's proof before the border, rare 2	
	2		1722 — Sir Walter Farquhar, after Raeburn *proof*	Nicho
			and another, artist's proof before any letters	
			Howard, Earl of Arundel 3 *india proof*	
	1		1723 — Hart Davis, after Sir Thomas Lawrence *private plate, artist's proof and etching* 2	Hollo
	10		1724 — CHARLES I. after VAN DYCK *proof* 1	Posor

1725 — JOHN HUNTER, after SIR JOSHUA REYNOLDS
proof before the letters, with full margin 1 — 3 13 .

1726 — DOCTORS OF THE CHURCH, after GUIDO
proof before the arms or any letters, rare 1 — 4 1 .

SHERWIN (JOHN KEYSE).

1727 — SIR JOSHUA REYNOLDS
proof before any letters 1 — . 8 .

1728 — CAPTAIN COOKE, after DANCE
proof before any letters 1 — . 6 .

1729 — WOOLLETT
fine and rare proof before any letters 1 — 1 10 .

SHERWIN (WILLIAM).

1730 — GIACOMO BAROZZIO DA VIGNOLA, in a border resembling a monument, with angels at top supporting a shield
this print is hitherto undescribed 1 — . 10 .

SICHEM (CHRISTOPHER VAN).

1731 — FRANÇOIS RAVAILLAC, whole length, with a view of his execution in the distance, and medallions of Henry IV, his wife, and son
etched from his own design, with margin, very rare 1 — . 9 .

SIEGEN (LOUIS VON).

1732 — AMELIA ELIZABETH, LANDGRAVINE OF HESSE
fine specimen from the hand of the inventor of mezzotint engraving, first state, before the alteration of the date, of excessive rarity 1 — 9 5 .

SMITH (JOHN).

1733 — JAMES THE SECOND, when Duke of York. Half-length in armour, with one arm resting on an anchor, after Kneller
proof before any letters 1 — . 12 .

*** The chef-d'œuvre of the Master.

SOLIS (Virgil).

-	3	.	1734 — Spring represented by Flora being drawn in triumph by Bulls (130)	Faw
			A Woman seizing a Fool by the cap (267) 2	

STOOP (Theodore).

6	15	.	1735 — The Set of Horses (1—12) *proofs before the numbers, uniform in impression, and with fine margin; from the Gawet and Dumesnil Collections* 12	Fung
2	5	.	1736 — The Horse tied to a post (14) *proof before the sky, presque unique* 1	Holl
2	12	.	1737 — The Peasant accompanied with two dogs, holding a horse by the bridle (6) *proof before the sky, presque unique* 1	So
2	15	.	1738 — The tired Plough Horses (7) *proof before the sky, presque unique* 1	So

THE SERIES OF ETCHINGS executed in commemoration of the Arrival in England of CATHERINE OF BRAGANZA.

15	.	.	1739 — 1. The Entry of the Ambassador into Lisbon (13)	So
			2. The Procession through Lisbon (14)	
			3. The Embarkation at Lisbon (15)	
			5. The Landing at Portsmouth (17)	
			6. The Coming from Hampton Court to Whitehall (18)	
			7. The Arrival at Hampton Court (19) *extremely rare* 6	

*** This forms the most complete set that has been sold, there being only one wanting, No. (16). Sir Mark Sykes' Collection only contained four of the set.

STRANGE (Sir Robert).

1740 — St. John, after Murillo
proof before any letters 1

1741 — Cupid Sleeping, after Vandyck
proof before any letters 1

1742 — The Offspring of Love, after Guido
proof before any letters 1

1743 — Abraham putting away Hagar, after Guercino
proof before any letters 1

1744 — Esther before Ahasuerus, after Guercino
proof before any letters 1

1745 — Cleopatra, after Guido
proof before any letters
and an impression with the letters 2

1746 — The Magdalen with the Cup, after Guido
proof before any letters 1

1747 — Fortune, after Guido
proof before any letters, and before the cross-hatchings on the globe, excessively rare 1

1748 — The same
proof before any letters 1

1749 — The Magdalen, after Correggio
proof before any letters 1

1750 — Cleopatra, whole-length, after Guido
proof before any letters, very rare 1

1751 — CHARLES I. IN HIS ROBES, after VAN DYCK
proof before any letters, with the marks of the graver in the margin, of the greatest rarity 1

32	10	·	1752 — CHARLES I. AND THE MARQUIS OF HAMILTON, after VAN DYCK PROOF BEFORE ANY LETTERS, WITH ENTIRE MARGIN 1	Clemen

SUYDERHOEF (JONAS).

PORTRAITS.

(The numbers refer to Wussin's Catalogue, *Leipzig*, 1861.)

1	1	.	1753 — Albert Archduke of Austria, after Rubens (4) *first state, before the number* 12 Amalia de Solms, Prince of Orange, after Honthorst (5) *second state, with the number* 8 SAMUEL AMPZINGI (6) *first state, before any address* *and third state, with the address of C. Allardt with fine margin* 4	Erwine
·	13	·	1754 — Adrianus Beeckerts, after J. D. Vos (9) *undescribed state, with addres of Covens and Mortier* Joanues Beenius, after H. Van Vliet (10) 2	Hawk
3	3	·	1755 — Bloemart Augustyne, after J. dan Spronck (12) Marcus Zuerius, after Dubordieu (14) * JOHANNES COCCEIUS, after J. de Vos (20) *first state, with the address "C. Banheynigh exeudit," inscribed with the name of Mariette* 3	Sanlo
1	10	·	1756 — Jacob Crucius (21) Ludovicus de Dieu, after P. Dubordieu (22) *first state, with the address of Banheinningh* RENÉ DESCARTES, after Frank Hals (23) *first state, with the address "P. Goos exeudit"* 3	Hollow

way 1757 — The Emperor Ferdinand III. (26) . 16 .
first state, before the number

The Emperor Frederick III. (27)
second state, with the number and date 1644

The Emperor Frederick III. (27)
third state, with the date erased, undescribed

Fr. Henricus Nassavius, Prince of Orange, after G. Honthorst (28)
second state

Gillis de Glarges, after Mierevelt (29)
first state, with the address of Segermann 5

los 1758 — Georgius Christophorus Liber Baro ab Haslang (31) . 12 .
before Rombout vanden Holye's address, undescribed

The same (31)
with Rombout vanden Holye's address

Adrian Heerebord, after P. Dubordieu (32)
inscribed P. Mariette, 1694 3

way 1759 — The same, 1647 (32) 4 . .
with margin

Adrianus Heereboord, the small plate, 1659 (33)

Rudolphus Heggerus, after J. D. Vos (34)
first state

Daniel Heinsius, after J. Merck (35)
second state, with the address of Banheinningh, rare

Francescus Heeremans (37) 5

los 1760 — Abrahamus Heydanus, after J. van Schooten (38) . 12 .
first state, with ten buttons instead of eight, rare

Johannes Hoornbeeck (40)
undescribed state, before the words LVGDVNO-BATAVÂ *were taken out and* ULTRAIECTINA *substituted, with the first address, Pieter de Goos* 2

.	15	.	1761 — Johannes Hoornbeeck (40) *first address, Pieter de Goos, rare*	Hawe
			Johannes Hoornbeeck (40) *third state, with the address of De Jonghe*	
			John Count Nassau, after Van Dyck (42) *first state, before the number*	
			Johanna Philippi, his Consort, after Soutman (43)	
			Isabella Clara Eugenia, Infanta of Spain, his Consort, after Rubens (44) *first state, before the number* 5	
.	17	.	1762 — Hendrick de Keyser, after S. de Keyser (46) *inscribed P. Mariette,* 1679	So
			Albertus Kyperus, after D. Bailly (49) *first state*	
			Jacobus Maestertius, after N. van Negre (51)	
			The Empress Maria, his Consort, after Lucas van Leyden (52) *before the number was erased*	
			The Emperor Maximilian, after Lucas van Leyden (53)	
			Franciscus de Monçada, after Van Dyck (57) *first state, rare* 6	
/	4	.	1763 — Mauritius Nassavius, Prince of Orange (58) *second state*	Sant
			David Nuyts (61) *second state, fine margin*	
			Philip I, Duke of Burgundy, after Soutman (63) *before the number*	
			Philip II, King of Spain, after Antony More (64) *second state*	
			Philip III. (65) *second state*	
			Godartus a Rede (69) *first address* 6	

way	1764 — Renatus Nassavius, de Chalon, Prince of Orange (70) *first state* Jacobus Revivus, after Frank Hals (71) *second state* ANDREAS RIVETUS, after P. Dubordieu (72) *first state*	3	.	17	.
los	1765 — The same (72) *first state, before any address, with large margin, rare* CLAUDIUS DE SALMASIA (75) *first state, with the address of J. Maire*	2	2	11	.
ray	1766 — Sigismund III, King of Poland (81) Eleazar Swalm (84) *first state* Segularius, of Haarlem, after Frank Hals (88) Martin van Tromp, after H. Pot (90) *first state*	4	2	2	.
	1767 — Martin van Tromp, after H. Pot (90) *first state* Gilbertus Voetius (93) *first state* Gilbertus Voetius; a small copy reversed Guilielmus Nassavius, Prince of Orange (98) *second state*	4	1	10	.
	1768 — THE BURGOMASTERS OF AMSTERDAM (102) *rare*	1	2	.	.
da	1769 — MAN AND WOMAN DRINKING in a Cabaret, "Ni pateat fundus," &c., after Ostade (118) *first address, "Clement de Jonghe"* THE THREE FATES, after Ostade (120) *first state, before any address, rare*	2	1	4	.
lloway	1770 — THE GAMBLER'S QUARREL, "Snick-a-snee," after Gerard Terburg (122) *first state, before the address of "Cl. de Jonghe," with broad margin*	1	1	3	.

1	11	.	1771 — The Backgammon Players, after Ostade (123) *first state, before "Nicolaus Vissher excudit cum Privilegio," with large margin* 1	Rose d
2	15	.	1772 — Le Coup de Couteau; an Interior, with peasants quarreling, after Adrian Ostade (127) *proof before the address of Clement de Jonghe, and before the verses, very rare* 1	Hollow
			SWANEVELT (Herman).	
1	.	.	1773 — "Variæ Campestrum Fantasiæ" (1—24) *the set of small oval Landscapes, complete, with good margins, rare* 24	Do
.	3	.	1774 — An oval Landscape, with a Satyr playing on the pipes (25) *the rarest of the artist's works, a very early impression, with fine margin* St. John the Baptist in the Desert (34) *an early impression, with broad margin, rare* 2	Do
.	8	.	1775 — The Set of Four Arcadian Landscapes, with Nymphs and Satyrs (49—52) *early impressions, with fine margins, rare* 4	Fawc
1	6	.	1776 — "Diverses Veües dedans et dehors de Rome" (53—65) *first states (54) is wanting, very rare* 12	Doulan
1	.	.	1777 — The Set of oblong Landscapes (77—80) *first states, before the address of Bonnart* 4	Hollow
1	.	.	1778 — The Woman with the distaff, and the four Oxen (78) *proof before any letters, presque unique* 1	Do
4	10	.	1779 — The Little Cascade (80) *proof before any inscription, and before extra work, with a good margin, and in the purest condition, presque unique* 1	Do

1780 — Evening (81)		2	5	.
proof before any inscription, presque unique	1			
1781 — Landscapes, enriched with buildings (83, 84, 85, 86, 87, 91, 92, and 93)		1	11	.
early impressions, with the first address, and all with margins, rare	8			
1782 — The Birth of Adonis (101)		.	11	.
first state, before much work in the sky, presque unique				
Venus presenting to Diana Love and the young Adonis (103)				
first state, before the address of Bonnart	2			
1783 — The Penitent Magdalen (107)		.	2	.
an early impression, with the first address and fine margin	1			
1784 — St. Jerome in the Desert (109)		.	10	.
an early impression, with the first address and fine margin	1			
Paul the first Hermit, and St. Anthony (110)				
with the first address, and with fine margin	2			
1785 — Balaam and the Angel (111)		.	16	.
undescribed first state, before some delicate work with the dry point defining the form of the distant mountains, and also before the shadows in the foreground were strengthened, presque unique	1			
1786 — The same (111)		.	7	.
another early state, before Swanevelt's name, etc., rather more worked on, but much less than the next, excessively rare	1			
1787 — The same (111)		.	8	.
finished proof, before the name, very rare				
also an impression with the name, and with Poilly's address	2			

TENIERS (David).

3 10 . 1788 — The Village Festival
first state, very rare 1 Hollow

5 5 . 1789 — Flemish Peasants Dancing
first state, with fine margin, very rare 1 do

. 2 6 1790 — An Interior, with a man and woman seated at a table drinking
very early impression before the address, with margin 1 Fraugu

TIEPOLO (Laurentius)

. 7 . 1791 — Staying of the Plague
a large upright plate, arched at the top, very rare 1 Rosecl

TOSCHI (Paolo).

. 10 . 1792 — The Dead Saviour with Angels, after Correggio
private plate, artist's proof on india paper, excessively rare 1 Hollow

1 9 . 1793 — Group of Angels, after Correggio
artist's proof 1 do

8 2 . 1794 — Madonna della Scala, after Correggio
choice artist's proof before any letters, on india paper, very rare 1 Rosecl

43 . . 1795 — LO SPASIMO DI SICILIA, after RAFFAELLE
BRILLIANT ARTIST'S PROOF on india paper, with the remark of the white nail, with Autograph Presentation "to the celebrated Engraver, Pietro Anderloni, *in testimony of esteem and friendship*, Paolo Toschi," *excessively rare* 1 Jacks

VAILLANT (Wallerant).

1796 — Portrait of a Young Man, who rests his head on his left hand
reversed copy of the same subject by Prince Rupert
The Standard Bearer
a reduced copy of the same subject by Prince Rupert, exceedingly scarce, with margin 2

1797 — The Love Letter. An old woman leaning over the back of an arm chair, and presenting an epistle to a young lady
proof before any letters, with margin, rare 1

VALCK (Gerard).

1798 — Hortense Mancini, Duchesse de Mazarin
proof before letters, and before the embroidered work on the drapery, perhaps unique; *from the Strawberry-hill, Brooke, and Crawhall Collections* 1

1799 — Nell Gwynn, after S. Cooper, an oval
with fine margin, and very rare 1

1800 — Robert Lord Brooke, of Beauchamps Court, in the county of Warwick, after Lely
rare 1

VALDOR (John).

1801 — Sir Thomas More
very rare 1

VANGELISTI (Vicenzio).

1802 — Servandoni d' Hannetaire, Comedian of Grenoble
fine specimen of the burin, from the hand of a pupil of George Wille, whose name is little known, although the master of Longhi and Anderloni 1

VELDE (Adrian Van de).

9	9	.	1803 — The set of Animals (1—10) *first states before the numbers, and before any address, with margins, extremely rare* 10	Hollar
/	11	.	1804 — The Three Oxen (3) *undescribed first state, pure etching before the strengthening of the border line, extremely rare* 1	Do
/	14	.	1805 — The Ox standing in the Stream (6) *undescribed state, pure etching before the strengthening of the border line, presque unique* 1	Do
/	14	.	1806 — The Horse Grazing (7) *undescribed first state, pure etching, before the failures in the biting were repaired, and before the marginal line was carried along the bottom of the plate, presque unique* 1	Do
6	.	.	1807 — The Cow Grazing, and the two Sheep near the trunk of a Tree (11) *a very early impression; from the Debois Collection* The Pied Ox and the two Sheep (12) *a very early impression; from the Debois Collection* The two Cows at the foot of a Tree (13) *a very early impression, with fine margin; from the Gervaise Collection* The Ewe suckling her Lamb (14) *a very early impression* The two Sheep (15) *with fine margin; from the Gervaise Collection* 5	Do

1808 — THE SHEPHERD AND SHEPHERDESS WITH THEIR FLOCK (17) 3 15 .
before the injury in the right corner was repaired, and before De Wit's address, very rare 1

VELDE (JAN VAN DE)

1809 — THE HISTORY OF TOBIT, a set of four plates, after WTENBROECK . 12 .
early impressions, very rare 4

1810 — THE SORCERESS
first state, before the address, with fine margin, very rare 1 . 15 .

VERTUE (GEORGE).

1811 — SIR PHILIP SIDNEY . 5 .
brilliant proof, before the dedication, etc. 1

VICO (ENEAS).

1812 — LUCRETIA, after PARMIGIANINO (17) . 6 .
rare; from the Buckingham Collection

A Sacrifice, after Pierino del Vaga (38) 2

1813 — The Rhinoceros (47). "Nascono questi animali," etc. . 11 .
rare; from the Defries Collection 1

1814 — THE SET OF ANTIQUE GEMS (100—133) . 12 .
on three sheets before the plates were cut, not known to Bartsch in this state, rare 3

1815 — GIOVANNI DE MEDICI, in an ornamental oval cartouche (254) 1 18 .
first state, before the address, very rare 1

VISSCHER (Cornelius).

(The numbers refer to Smith's Catalogue in the Fine Arts Quarterly Review.)

2	5	.	1816 — The Angel directing the Departure of Abraham, after Bassano (1)	Grundy
			Abraham's Arrival at Sichem, after Bassano (2) *first states, with margins* 2	
3	10	.	1817 — The Pancake Woman (42) *before the address of Clement de Jonghe, perfect condition, rare; from the Dijouval Collection* 1	Hollow
14	.	.	1818 — The Ratcatcher (43) *before any inscription in the margin beneath, and with "exc." under "inv." on the paper fixed against the wall at top, with margin, extremely rare* 1	Grundy
1	10	.	1819 — A Cat sleeping, with a mouse behind her (46) *before the retouch* 1	Hollow
.	15	.	1820 — Head of a Female, after Parmegiano (51) *first state, before the name of Visscher, with fine margin, and the autograph of the engraver* 1	Sanlo
.	10	.	1821 — The Four Times of the Day, after N. Berghem 4	Grund
3	10	.	1822 — A Farrier Shoeing a Horse, after P. de Laer (77) *first state, before the number* 1	Do.
5	.	.	1823 — Interior with Peasants, called "The Skaters," after Ostade (79) *second state, before any letters, and with large margin, signed by C. Visscher; from the Graves Collection* 1	Hollow

1824 — THE TRAVELLING MUSICIANS, after OSTADE (80) *proof before the address of De Jonghe, rare; from the Dumesnil and Johnson Collections* 1	4	·	·
1825 — THE TOPERS, after Ostade (81) *first state, before the address of P. Schenk*	2	4	·
An Old Man and Woman, after Adrian Ostade (82) *proof before the address of C. De Jonghe* 2			
1826 — CORNELIUS VISSCHER, inscribed "Corn. Visscher fecit, An. 1649" (84) *first state, before the suppression of the graver which is in his left hand, very rare; from the Ploos van Amstel and De Fries Collections* 1	4	·	·
1827 — GELLIUS DE BOUMA, Minister of the Gospel at Zutphen (89) FIRST STATE, *with the white book, and inscribed with the name of Mariette,* 1670, *with fine margin; from the Debois and Simon Collections* 1 **** A print of the greatest beauty and rarity.	26	·	·
1828 — THE SAME *before the year* 1656, *and before the address* 1	10	·	·
1829 — COPPENOL, the Writing Master (93) *first state, before any letters, and before the shadow on the right arm was altered, very rare; from the Debois Collection* 1	8	·	·
1830 — THE SAME *second state, also before any letters; the shadow on the right arm altered so as to produce a lighter and more agreeable effect, rare* 1	1	16	·
1831 — WILLIAM DE RYCK, Oculist of Amsterdam (115) *before the twelve lines in Dutch were effaced, rare* 1	25	10	·

10	10	.	1832 — PETRUS SCRIVERIUS (116) *before the word* HAC *in the inscription was altered to* HÆC, *with broad margin, the first state, before the name of Visscher* 1	Danle
			*** Probably unique, as Mr. Smith mentions it only on the authority of Wiegel.	
21	.	.	1833 — ANDREAS DEONYOZOON WINIUS, called the "PISTOL MAN," (126) 1	Hollow
			second state, with the 2500 *on the barrel; from the Debois Collection* 1	
			*** "The scarcest and most valuable of his portraits."—*Bryan.*	
.	1	.	1834 — ROBERT JUNIUS, after Palmidas 1	Do
6	12	.	1835 — JOANNES DE PACK *proof before any letters, with margin, presque unique; from the Mariette and Debois Collections* 1	Danle

VISSCHER (JAN).

5	.	.	1836 — BERGHEM'S BALL. Interior of a Barn with peasants dancing, after BERGHEM *proof before any inscription, very rare* 1	Hollow
2	6	.	1837 — PEASANTS REGALING at the door of a Cabaret, after Ostade *proof before any letters, rare* 1	Fawce
.	16	.	1838 — RUSTIC COURTSHIP, after OSTADE *proof, rare* 1	Hollow
1	11	.	1839 — AN INTERIOR, WITH A MAN REELING AND A WOMAN SPINNING, after OSTADE *proof before any letters, very rare* 1	Fawce
.	13	.	1840 — AN INTERIOR, WITH PEASANTS SINGING TO A VIOLIN, after OSTADE *proof before any letters, rare* 1	Rosec

...way	1841 — The Suttler's Booth, after Philip Wouverman *proof before any letters, rare*	1	1	3	.
	1842 — Morning Landscape, after Nicholas Berghem *first state*		.	16	.
	Evening Landscape, after Nicholas Berghem *first state, inscribed with the name of Mariette*	2			
	1843 — Abraham vander Hulst, Admiral of Holland *rare*		.	16	.
	Peter Pröelius, after Jan van Noort *with fine margin*	2			

£ 835 . 11 . 0.

END OF THE ELEVENTH DAY'S SALE.

TWELFTH DAY'S SALE.

VIVARES (Francis).

			LOT		
1	8	.	1844 — Roman Ruins, after Claude *proof before any letters*		Babis
			The Cottage in the Wood, after Hobbima *fine proof before any letters, engraver's name etched only; from the Esdaile Collection*	2	
1	4	.	1845 — The Doria Claude *fine proof before letters, artists' names etched only*	1	Hollow

VLIEGER (Simon de).

1	-	.	1846 — Peasants loading a boat with grain (5) *an early impression, with the needle marks in the borders, and large margin*		Gutteh
			The Wood on the banks of a Canal (6) *rare*	2	
.	12	.	1847 — The Wood on the Hill (7) *very rare*	1	Hollow
3	.	.	1848 — The Inn near the Ferry (8) *rare*	1	Do
3	6	.	1849 — The Town (9) *very rare*	1	Do

1850 — THE FISHERMAN (10) * *rare*	1	3	11	.
1851 — THE SET OF ANIMALS (11—20) *first states, before the address of Danckerts on the last plate, which is frequently wanting, very rare*	1	3	3	.
VOERST (ROBERT VANDER).				
1852 — JAMES STUART, DUKE OF RICHMOND, after GELDORP *first state, before the address of Webb, extremely rare*	1	1	2	.
1853 — PHILIP HERBERT, EARL OF PEMBROKE and MONTGOMERY, after MYTENS *with the first address, rare*	1	1	11	.
VOLPATO (GIOVANNI).				
1854 — THE DEPOSITION, after RAFFAELLE *proof*	1	.	12	.
VORSTERMAN (LUCAS).				
1855 — THE DESCENT FROM THE CROSS, after RUBENS *first state before the address of Corn. van Merlen*	1	2	15	.
1856 — ST. GEORGE FIGHTING WITH THE DRAGON, after RAFFAELLE *a very early impression, with large margin, very rare*	1	3	3	.
1857 — A COUNTER PROOF OF THE SAME *exceedingly interesting, being as rich in colour as a fine impression; from the Gervaise Collection*	1	.	14	.
1858 — THE MARTYRDOM OF ST. LAWRENCE, after RUBENS *first state, with broad margin, rare*	1	.	11	.
1859 — THOMAS HOWARD, DUKE OF NORFOLK, after VAN DYCK *proof before letters, with margin, very rare*		12	12	.
with the portrait from Thane's series, and autograph signature of Norfolk	3			

WAEL (Jan Baptist de).

.	11	.	1860 — The Concert. The Interior of a large Apartment, where thirteen gentlemen are assembled, most of them playing on musical instruments *undescribed; the most important of this master's works* 1	Mans

WALCH (Jacob),

(the master of the caduceus.)

6	.	.	1861 — Holy Family. The Virgin seated, with the Infant Saviour in her arms, and turned to the right; while St. Joseph is seen in profile, and down to the knees only. The caduceus is introduced at the top, on the left *very early impression, full of bur; undescribed by Bartsch; very rare* 1	Drugu
3	15	.	1862 — St. Jerome Writing (7) *very early impression, rare* 1	Grien
9	5	.	1863 — St. Catherine (8) *a very early impression, rare* 1	Gutekun
5	5	.	1864 — A Man carrying a Cradle (11) *a very early impression, with margin, rare* 1	Rosedal
6	12	6	1865 — The Woman with a Mirror (12) *early impression; from the Storck, Sykes, and Esdaile Collections; very rare* 1	Gutekun
8	.	.	1866 — The Three Men tied to a Tree (17) *very rare* 1	Grund

WHITE (Robert).

	13	.	1867 — Stephen Dugdale *with fine margin, rare* 1	Hollar

1868 — George Lord Jeffreys, the Judge, in an oval, with his arms beneath 1 13 .

first state, before the plate was altered on his being made Lord Chancellor, very rare 1

1869 — Lady Mary Jolliffe, Daughter of Frederick Hastings, Earl of Huntington 3 10 .

proof before all letters, inscribed with Mariette's name. Woodburn paid £17. 10s. for this print at the Bindley Sale 1

1870 — Josiah Keeling 1 . .

"Who being touch'd in Conscience, was ye first Man that came in, and Voluntarily Discover'd ye late Hellish Conspiracy." 1

1871 — James Drummond Earl of Perth, after J. Riley 1 11 .

with fine margin, rare 1

1872 — Prince Rupert, Count Palatine of the Rhine, after Kneller, in an oval of laurel, with his arms beneath 1 14 .

with broad margin 1

1873 — Thomas Thynn, of Long Leate, after Kneller 1 13 .

before the address, very rare 1

WIERX (Antony).

1874 — The Passion of Jesus Christ, after Martin de Vos. A set of seventeen exquisite prints, equal throughout in brilliancy, each subject being enriched with a frame ornamented with emblems 3 . .

whole bound sprinkled calf, and richly gilt 17

1875 — St. Jerome, after his own design 1 . 7 .

1876 — Henry IV. of France

rare 2 13 .

Isabella Clara Eugenia, of Austria, Daughter of Philip II. of Spain 2

3 17 . 1877 — Sir Thomas More Lilly

very rare

Isabella Clara Eugenia, of Austria 2

WIERX (Jerome).

3 3 . 1878 — vita deiparæ virginis mariæ. Hieronymus Wierx inuenit et excudit. Cum Gratia et Privilegio Piermans Hollow

the perfect set of twenty-one beautiful little prints, inclusive of the engraved title, uniform in impression, and with fine margin, whole bound morocco, and richly gilt, rare 21

4 3 . 1879 — iesv christi dei domini, salvatoris nṡri infantia. Hieronymus Wierx inuenit et excudit. Cum Gratia et Privilegio Buschere do

the perfect set of twenty exquisite little prints, inclusive of the title, uniform as regards impression, and with ample margins, full bound morocco, and richly gilt, very rare 20

11 . 1880 — St. John in the Wilderness Lawce

early impression, with margin

The Annunciation

early impression, with margin

Deposition from the Cross

proof before the artists' names were removed from the left corner, within the marginal line, and before the inscription was introduced on a cartouche below, rare 3

9 . 1881 — Christ on the Cross, with the emblems of the Passion do

St. Lydtwina receiving a sprig of roses from an angel, surrounded by twelve oval medallions, containing representations of other incidents in her life 2

lw	1882 — SEVEN SMALL OVALS in frames of gothic ornamentation; the centre one containing a representation of the Infant Saviour bearing the cross, and the six around illustrating different acts of mercy *proofs before all inscription, very rare*	7	1	11	-
cott	1883 — SUBJECTS FROM THE LIFE OF CHRIST, *with margins*	13	1	6	-
way	1884 — THE SEVEN CARDINAL VIRTUES, represented by Female heads in richly ornamented frames, with figures; after John Stradanus, with title, "VII VIRITVM THEOLOGICARVM ET CARDINALIVM ICONES," etc. *very early impressions*	8	1	17	-
	1885 — JACOBUS HAYNEZ ALMAZANUS *with margin*		2	5	-
	SIR FRANCIS DRAKE, in armour, with a shield, on which is represented a Naval engagement *very rare*	2			
cett	1886 — POPE GREGORY XIV, with his shield of arms above *early impression, with large margin*		1	2	-
	MICHEL DE L'HÔPITAL, in a richly ornamented frame, with Angels above *from the Gervaise Collection, rare*	2			
	WIERIX (JAN.)				
loway	1887 — Albert Archduke of Austria *with margin, rare*	1		19	-
ylor	1888 — ALEXANDER FARNESE, Duke of Parma *proof before the inscription*		1	0	-
	and another	2	4	14	-
way	1889 — CATHERINE DE MEDICIS, Queen of France				
	FREDERICH OTHO	2			

1	11	.	1890 — Dr. Alvarus Nonius Ludoi PHILIP III, King of Spain Philip William, PRINCE OF ORANGE 3	Hollow

WILLE (JEAN GEORGES).

(The numbers refer to Le Blanc's Catalogue, Leipsic, 1847.)

1	9	.	1891 — REPOS DE LA VIERGE, AFTER DIETRICY (2) *second state, with the arms and title only,* BEFORE THE INSCRIPTION 1	Fauvel
26	.	.	1892 — CLEOPATRA, AFTER NETSCHER (5) BEFORE THE LETTERS AND COMPLETION OF THE BORDER; *with the arms only,* OF THE GREATEST RARITY 1	Hollow
31	.	.	1893 — MUSICIENS AMBULANS, AFTER DIETRICY (52) PROOF BEFORE LETTERS OR ARMS, EXCESSIVELY RARE; *from the Archinto Collection* 1	Gruner
3	10	.	1894 — THE SAME, *before the e to the word "Electorale," rare* 1	Rosedale
9	12	.	1895 — CONCERT DE FAMILLE, AFTER SCHALKEN (54) *first and* UNDESCRIBED *state, before the arms and notes of music on the book on the table, very rare; from the "Verstolk" Collection* 1	Clemo
6	6	.	1896 — THE SAME *first described state, before letters, but with the arms of Christian VII, also without the notes on the music,* RARE 1	Hollow
29	10	.	1897 — L'INSTRUCTION PATERNELLE (55) (THE SATIN GOWN) AFTER TERBURG, BEFORE THE ARMS AND LETTERS, EXCESSIVELY RARE 1	Gruner
3	3	.	1898 — LES BONS AMIS, after OSTADE (56) UNDESCRIBED *state, the arms unfinished,* OF THE GREATEST RARITY 1	Hollow

1899 — La Liseuse, after Gerard Dow (62)
first state, before the arms and letters, rare, and with large margin 1

1900 — Le Ménagère Hollandaise, after Mieris (63)
first state, before the letters and arms, excessively rare 1

*** This impression is considered the finest in existence, and was in the Verstolk Collection.

1901 — La Tricoteuse Hollandaise (64)
first state, excessively rare, with large margin 1

1902 — L'Observateur Distrait, after Mieris (65)
proof before letters, with arms only, most rare 1

1903 — Comte de St. Florentin, after Tocqué (124)
second state, before the word "Ministre," and with the white Mallets in the arms, rare 1

1904 — Le Marquis de Marigny, *after Tocqué* (125)
third state, before the letters, rare; *from the "Archinto" Collection* 1

1905 — Jean Baptiste Massé (130)
proof before any letters, extremely rare 1

1906 — Charles Edward (*the Young Pretender*) (149), after Tocqué
rare 1

WOOLLETT (William).

(The numbers refer to Nagler, Kunstler Lexicon, vol. XXII, München, 1852.)

1907 — George III, after Ramsay (1)
proof before any letters, with the remark, excessively rare; from Mr. Clarke's Collection

The same
finished impression 2

1908 — Peter Paul Rubens, after Van Dyck (2)
proof before letters, the names being merely etched in; from Mr. Clarke's Collection 1

2	12	6	1909 — DEATH OF GENERAL WOLFE, after Benjamin West (3) *early unfinished proof, before the alteration in the legs of the Ensign running with the colours, and with the trial marks of the needle in the margin of the plate* 1	Hollow
11	15	.	1910 — THE SAME *proof before any letters, in perfect condition* 1	Do
3	1	.	1911 — THE SAME *open letter proof, the artist's name merely etched in, and before the words, "Historical Painter," were added to West's name* 1	Halsta
10	.	.	1912 — THE BATTLE AT LA HOGUE, after Benjamin West (4) *matchless finished proof before any letters, except the artists's names, which are merely etched in; from Mr. Clarke's Collection* 1	Hollow
1	16	.	1913 — The Battle of La Hogue, after Benjamin West *proof, with single line of inscription, before the dedication, &c.* 1	Fawc
4	18	.	1914 — JACOB AND LABAN, "LE GRAND PONT," after Claude (6) *proof very near completion, but before the high lights were toned down, particularly in the sky, and on the figures; presumed to be unique* 1	Hollow
3	3	.	1915 — The same, "Le Grand Pont" (6) *fine proof before letters* 1	Do
2	6	.	1916 — The same (8) *proof with the artist's names merely etched in, with margin; and proof etching* 2	Do
1	1	,	1917 — TOBIT AND THE ANGEL, after Glauber (9) *proof before all letters, except the words, painted by Glauber, with broad margin; from the Durrant Collection and etching of the same* 2	Do

1918 — NIOBE, after Richard Wilson (10) 1 1 .

an early unfinished proof, nearly an etching, a fine example of the masterly and vigorous treatment of Woollett; only three were printed in this state

The same

finished impression 2

1919 — NIOBE, after Richard Wilson 48 . .

This is perhaps the FINEST PROOF *in existence—finished all but a little work with the dry point over the fork of lightning; from Mr. Clarke's Collection, were it realized* £54. 10*s.* 1

1920 — DIANA AND ACTÆON, after Filippo Lauri (11) . 3 .

the etching of the landscape, the figures merely indicated by a few lines

The same

early unfinished proof, the figures still remain in outline, excepting the nymph on the extreme right, and the legs of her nearest companion, which are finished 2

1921 — THE SAME

finished proof, with the arms and etched names 1 . 13 .

1922 — CEYX AND ALCIONE, after Richard Wilson (12) 3 16 .

proof with the title and the names of the artists, but before the lines from Thomson's Seasons 1

1923 — THE SAME . 11 .

unfinished proof in the pure aqua-fortis state, with margin

CELADON AND AMELIA, after Richard Wilson

similar impression 2

*** These proofs were presented to Mr. Athawes by Woollett.

1924 — PHAËTON, after Richard Wilson (13) 10 15 .

proof before any letters, and before some slight work on the high lights; from Mr. Clarke's Collection 1

3	3	·	1925 — A SACRIFICE TO APOLLO (The Altieri picture) after Claude Lorraine (14) PROOF BEFORE LETTERS, *with the artists' names etched* 1	Grund
4	·	·	1926 — ROMAN EDIFICES IN RUINS, after Claude Lorraine (15) ARTIST'S PROOF *before the arms or any letters, before the erasure of the trial marks of the needle in the margin, rare* and choice unfinished proof of the same 2	Do
2	2	.	1927 — THE SAME *proof before letters, with arms and etched names* and etching 2	Clemen
3	10	.	1928 — APOLLO AND THE DANCING SEASONS, after Richard Wilson (16) *pure aqua-fortis proof with only the upper portion of the sky, two impressions* THE SAME *proof before all letters, excepting the artists' names, which are merely etched in, and with some trial marks of the needle in the margin of the plate* 3	Grund
2	17	·	1929 — CICERO AT HIS VILLA, after Richard Wilson (17) *proof with title and arms, the artists' names and address merely etched in, but before the dedication* 1	Hollow
2	10	·	1930 — SOLITUDE, an illustration to Thomson's Seasons, after Richard Wilson (18) *pure aqua-fortis proof with the artists' names etched in* THE SAME *proof with the title in open letters, before the alteration in the shield, and also before the lines, rare* 2	Do

1931 — Dido and Æneas, after T. Jones and J. Mortimer (19)		1	1	.
early unfinished proof, with the trial marks with the needle in the margin, and before a great deal of delicate work all over the plate				
and another in a more advanced state	2			
1932 — The same				
proof with large margin	1	1	10	.
1933 Meleager and Alatanta, after Richard Wilson (20)		.	15	.
unfinished proof before the high lights were subdued in the sky and distance, and before additional work on the figures; touched by the engraver				
The same				
the etching, with margin	2			
1934 — Meleager and Atalanta, after Richard Wilson (20)		2	2	.
proof before letters, except the artists' names, which are merely etched in	1			
1935 — Calypso Receiving Telemachus and Mentor, after Benjamin West (21)		.	19	.
early unfinished proof, showing the state of the plate as left by Woollett at his death, and a finished proof, with West's name and the date etched in	2			
1936 — Macbeth, after Francesco Zuccarelli (22)		2	5	.
proof, the artists' names and the address merely etched in	1			
1937 — Celadon and Amelia, after Richard Wilson (23). Companion print to Ceyx and Alcyone		4	.	.
proof, with the title and the names of the artists, but before the seven lines from Thomson's Seasons	1			
1938 — The same		3	.	.
in the same state				
The same				
unfinished proof before the high lights were subdued, with the artists' names merely etched in	2			

.	12	.	1939 — A SCENE FROM THE VICAR OF WAKEFIELD, after Hearne (24) *india proof, before the quotation of eight lines* and the Etching ANOTHER SCENE FROM THE VICAR OF WAKEFIELD, after Hearne (25), the Etching 3	Hollow
18	.	.	1940 — LA CHASSE AU SANGLIER, after Pillement (27) *finished proof before the artists' names, presque unique* and Etching, *shewing the variation subsequently made in the drawing of the horse in the foreground* 2	Palme
2	5	.	1941 — The same (27) *finished impression, with curious unfinished proof* 2	Hollow
18	.	.	1942 — THE FISHERY, after Richard Wright (29), the first Premium Picture in 1764 *choice proof before any letters, with the artists' names etched in* 1	Tiffin
1	.	.	1943 — The same *unfinished proof in the pure aqua-fortis state, with an autograph in the engraver's handwriting, "To Mr. Betten from his Hum^ble. Servt. W^m. Woollett."* 1	Palme
8	.	.	1944 — THE JOCUND PEASANTS, after Cornelius Du Sart (30) *artist's proof before any letters, or the etched name of Woollett under that of Browne* with Etching *both with margins; from the Debois and Clarke Collections* 2	Hollow
3	5	.	1945 — The same (30) *in the same state* THE HAPPY COTTAGERS, after C. du Sart (31) *in the same state* 2	Rosedale
16	.	.	1946 — THE JOCUND PEASANTS, and THE HAPPY COTTAGERS *choice artist's proofs, with the introduction of the etched name of Woollett; from the Collection of Elizabeth Boydell, with her autograph signature* 2	Hollow

1947 — MORNING, after H. Swanevelt (33)		1	1	.
proof very near completion, before some of the high lights were subdued, and with the trial marks of the needle remaining in the margin	1			
1948 — MORNING AND EVENING, after H. Swanevelt (33—34), the pair		1	13	.
proofs with open letters, fine margins	2			
1949 — MORNING AND EVENING, after H. Swanevelt,		3	3	6
pair of curious unfinished proofs	2			
1950 — LANDSCAPE WITH FIGURES, after Gaspar Poussin (35)		2	11	.
proof before all letters, excepting the etched artist's names; from the Collections of Sir John St. Aubyn and D. R. Clarke				
and a finished impression, in the first state	2			
1951 — THE SAME		1	1	.
unfinished proof, before the additional foliage introduced to subdue the light above the trees in the distant avenue, and on the ground beneath, etc., and also before the etched artist's names; touched on by Woollett				
The same				
proof of the etching, with margin	2			
1952 — THE MAID OF THE MILL, after John Richards (37)				
proof before any letters, the artists' names etched in, with margin, rare; from the Debois Collection	1	1	13	-
1953 — THE FIRST PREMIUM LANDSCAPE, after George Smith, of Chichester (38)			18	.
unfinished proof, before the distant sky was put in, and before much fine work over the high lights	1			
1954 — THE SAME		3	3	.
finished proof before any letters; from the Debois Collection	1			

1	12	.	1955 — THE RURAL COT, an illustration of Thomson's Winter, after George Smith (40) *proof near completion, but before the fine work on some of the high lights* 1	Hollow
1	3	.	1956 — THE SAME *finished proof, with the artist's names, and "Sold by T. Bradford" in the centre of the margin at bottom etched in* 1	Hawce
.	15	.	1957 — THE SAME *proof with the artists' names etched in, and also "Sold by T. Bradford" in centre at bottom* THE APPLE GATHERERS, after George Smith (41) *pure aqua fortis proof, with only a portion of the sky put in* 2	Hollow
1	3	.	1958 — THE HAYMAKERS, after George Smith (42) *choice proof before any letters* SMALL LANDSCAPE—a river scene with a castle in ruins to the left in the distance, after George Smith (43) 2	Do
1	3	.	1959 — The Merry Villagers, after T. Jones (44) *proof before letters, with only artists' names and address, large margin* *and an etching of the same* 2	Do
8	10	.	1960 — LES AGRÉMENTS DE L'ETÉ, after Pillement (45) *finished proof before any letters, with fine margin* The same *the etching* 2	Clement
9	.	.	1961 — THE SPANISH POINTER, after George Stubbs (46) *proof before any letters, except the etched artists and publishers' names, rare* 1	
7	.	.	1962 — THE SHOOTING PIECES, after George Stubbs (47—50) *set of four proofs before letters, with artists' names etched* 4	Graves

1963 — The same *two unfinished proofs of the subjects* (48 *and* 50)	2		10	
1964 — Snowdon, after Richard Wilson (54) *proof before any letters, with fine margins; from Colonel Durrant's Collection*	1	4		
1965 — An Illustration to Cook's Voyages, "View in the Island of Tanna," after W. Hodges (56) *choice proof, with margin, before any letters; and a finished impression*	2		4	
1966 — An Illustration to Cook's Voyages, after W. Hodges, "The Fleet of Otaheite assembled at Oparee" (57) *proof before any letters, with large margin*			5	
An Illustration to Cook's Voyages, after Webber, "A Human Sacrifice, in a Marai, in Otaheite" (58) *proof before any letters, with large margin*	2			
1967 — An Illustration to Cook's Voyages, after W. Hodges, Monuments in Easter Island (59) *proof before letters, with the artists' names etched, with large margin*			13	
An Illustration to Cook's Voyages, after W. Hodges, A Toupawow with a corpse on it, attended by the chief mourner (60) *proof before letters, with the artists' names etched, with margin*				
An additional Plate, not mentioned in Nagler *proof before letters, with Woollett's name, and No.* 6 *in the right hand corner*	3			
1968 — The Valley of Lauterbrun, in the Canton of Berne, after William Pars (61) *pure aqua-fortis proof before some of the sky was put in, with margin*		1		
also a touched Proof, *before any letters*	2			

1	14	.	1969 — THE DEVIL'S BRIDGE, Uri, Switzerland, after William Pars, (62) *proof before any letters, and before some work with the dry point on the foaming water* 1	Hollow
4	10	.	1970 — THE VALLEY AND GLACIERS OF GRINDELWALD, BERNE, after William Pars (63) *artist's proof, with the sheep in the foreground left white, with margin* and an Etching of the same 2	do
1	10	.	1971 — THE GREAT FROZEN VALLEY near Chamouny, after William Pars (64) *finished proof before any letters; from the Durrant Collection* 1	do
.	11	.	1972 — THE VALLEY AND GLACIERS OF CHAMOUNY, after William Pars (65) *pure aqua-fortis proof* and another *very near completion, before any letters* 2	Murphy
1	.	.	1973 — THE SET OF FOUR VIEWS IN SWITZERLAND *choice early impressions, presented by the artist to his friend the Rev. Mr. Davy* 4	do
.	11	.	1974 — THE STORM, after VERNET (32) *unfinished proof, with the trial marks of the needle on the margin of the plate, in the state as left by Woollett at his death* 1	Hollow
			(*The following Subjects are omitted in Nagler's List*).	
4	14	.	1975 — THE GIPSY, after Gainsborough *proof before any letters, and before part of the sky was put in, and other work, printed in red* THE SAME *proof, with the address of Hixon, No.* 440, *Strand* THE SAME *proof, with the address of "Robert Wilkinson, No.* 125, *Fenchurch Street"* 3	Palmer

lmer	1976 — JOHN SCOTT OF MAIDSTONE, aged 154 years *private plate, an exceedingly rare etching*	1	.	12	.
do	1977 — Watch Paper for his brother John Woollett of Maidstone *first state*		5	.	.
	Another of the same, with the address of Lambeth				
	Four emblematical Figures, after Angelica Kauffman				
	THE PEACOCK, shop bill for John Brenchly of Maidstone *all exceedingly rare*	4			
do	1978 — VIGNETTE, inscribed "Temoignage de la Diligence" *first state, before the right hand corner of the plate was strengthened*		3	10	.
	The Grotto at Amwell, after B. T. Pouncy				
	SEVEN PEACOCKS in a Landscape, with barred gate in the distance, and beyond it the village church; a shop bill *all very rare*	3			
Lowry	1979 — THE HERMITAGE AT WARKWORTH, after Hearne *proof before any letters, with fine margin, rare*	1	.	7	.
do	1980 — THE SAME, an etching *and the* ORIGINAL DRAWING BY HEARNE	2	1	10	.
rshall	1981 — THE SAME *proof, with the inscription etched in, and before the dedication; and a finished impression*		.	3	.
	Lanercost Priory, after Hearne	3			
do	1982 — AN UPRIGHT LANDSCAPE, with a man fishing, after George Smith, from Lord Radnor's picture *the etching and two finished impressions*	3	.	3	.
rwell	1983 — MERCURY, ARGUS AND Io, after Claude *proof before letters, with artists' names*	1	.	7	.

.	2	6	1984 — An Illustration to Tom Jones, after Loutherbourg *proof, with fine margin*	Marsha
			North-West View of Moreton, the Seat of James Frampton, Esq., after Isaac Taylor *scarce* 2	
			ZAGEL (Martin)	
1	9	.	1985 — Saint Christopher (7) *a very early impression, and very rare* 1	Drugul
4	10	.	1986 — Saint Margaret (12) *rare; from the Esdaile and Balmanno Collections* 1	Grund
5	15	.	1987 — The Young Gentleman embracing a Lady (15) *a very early impression, with margin, rare* 1	Gutekun
6	.	.	1988 — The Two Lovers seated in a Landscape (16) *rare* 1	Grundy
5	10	.	1989 — An Old Man on his hands and knees, on his back is seated a woman flourishing a whip (18) *a very early impression, with margin, extremely rare* 1	do
			ZEEMAN (Regnier).	
1	6	.	1990 — A Set of Eight Plates of Sea Ports (23—30) *first states, with the address of Clement de Jonghe, with margins, very rare* 8	Marsha
2	.	.	1991 — A Set of Twelve Views of the Shipping of Amsterdam, with each particular craft described in Dutch (75—86) *undescribed first states, with the address of Clement de Jonghe, and with margins, rare* 12	Hollow
.	11	.	1992 — Four Marine Views (109, 112, 116 and 117) *proofs before any letters or numbers* 4	do

1993 — A Set of Twelve Shipping Pieces, "DIVERS EMBARQUEMENTS ET AUTRE FAICTS, par R. Nos. Zeeman A Amsterdam" (127—139)
fine early impressions, with margin, of excessive rarity 12

*** Bartsch never saw a set, but merely described them from a Sale Catalogue of Marcus. In the first states the name at the end of the address being spelt "*Danckbaerheyp*," which was afterwards altered to "*Danckerts*." 12

WOODCUTS, &c.

ANDREANI (ANDRÉ).

1994 — The Entombment, after Guido (24)
chiaro-scuro
Mary Magdalen washing the feet of Jesus, after Raffaelle 2

BURGMAIR (HANS)

1995 — St. George on Horseback (23)
chiaro-scuro, first state, extremely rare
and two others 3

CARPI (UGO DA).

1996 — Sybil reading, after Raffaelle
the first woodcut executed in chiaro-scuro, very rare
also the copy
from the Collection of the Prince de Paar 2

1997 — Diogenes (10)
Miraculous Draught of Fishes (13)
first state, rare; and another, *in the second state*
La Vierge à L'Escalier, after Raffaelle, by G. Matheus 4

CORIOLANO (Barthelemi).

.	16	.	1998 — Sybils, after Guido (2—5) Fortune, after Guido	5

CRANACH (Lucas).

.	18	.	1999 — Christ presented to the People Philip Melancthon (153) Virgin and Child, with Saints (5) *rare*	3
1	2	.	2000 — St. Christopher (58) *chiaro scuro, very rare*	1

DURER (Albert).

.	7	.	2001 — The Arms of Beham (Appen. 57); Three subjects by Hans-Sebald Beham (121, 123, 161) *most curious, perhaps unique*	1
2	9	.	2002 — David Slaying the Lion (2) Face of Christ (Appen. 26) *without printing on the back* St. Barbara (24) St. Catherine (25)	4
3	10	.	2003 — St. Christopher (104) St. Francis (110) The Rhinoceros(136) *before the block was cracked*	3
.	11	.	2004 — Christ presented to the People (9) Group of Men in the Bath (128) *two very curious undescribed copies engraved on copper, probably by Marc Antonio*	2

JEGHER (Christoph.)

Lowry 2005 — The Repose in Egypt, after Rubens 3 . .
a large chiaro scuro, first state, with the name of Rubens 1

LAUTENSACH (Hans Sebald).

ggalls 2006 — Landscape . 7 .
very delicately engraved, first state, before much extra work, unknown to Bartsch, very rare

Hercules Slaying Cacus, by Goltzius
large upright chiaro scuro, rare 2

PILGRIMSTAB.

ugulin 2007 — Alcon Killing the Serpent in the Island of Crete 11 11 .
chiaro scuro, printed in blue, very rare; from the Verstolk and Defries Collections 1

Bussiere 2008 — Part of the Martyrdom of St. Peter, after Titian . 17 .
an anonymous woodcut on vellum representing a council of kings and nobles, signed in ink with Durer's monogram, 1501, etc. 3

—— 2009 — The Arms of Pfinzing, "Patria et Amicis" . 2 6
rare 1

Lowry 2010 — Guard Book (27 by 21), containing 80 leaves, half maroon morocco, cloth sides, full gilt backs, and gilt edges 1 3 .

D. 2011 — Another, similar 1 5 .

ruscott 2012 — Another, similar 1 6 .

dwell 2013 — Another, similar 1 6 .

undy 2014 — Another, similar 1 5 .

uscott 2015 — Another, similar 1 6 .

Lowry 2016 — Another, similar 1 7 .

1	9	.	2017 — Another (28 by 21½), containing 63 leaves, whole bound red morocco, full gilt back, broad gold border on sides, gilt edges	Rivington
3	.	.	2018 — Another (45 by 31½), containing 42 leaves, half bound russia, cloth sides, with flaps, lock and key	Gilmour
2	7	.	2019 — A self-supporting portfolio (36 by 24), half morocco, cloth sides, lock and key	Rashie
.	18	.	2020 — Another, similar	Lacy
1	3	.	2021 — Two portfolios, (23 by 19) half red morocco, with flaps	Fawcett
1	15	.	2022 — Three others, the same	Holloway
.	10	.	2023 — Another, the same, lettered "Dutch Portraits from 1610."	Fruguet
1	10	.	2024 — Two others (29 by 22), half red morocco, with flaps	do
2	.	.	2024* Two stainder boxes of morocco with	Hollow
5	.	.	2025 — A HANDSOME ROSEWOOD PORTFOLIO STAND Cap Sych	Rashie

£ 681 . 7 . 0

FINIS.

Total £ 8352 . 1 . 6

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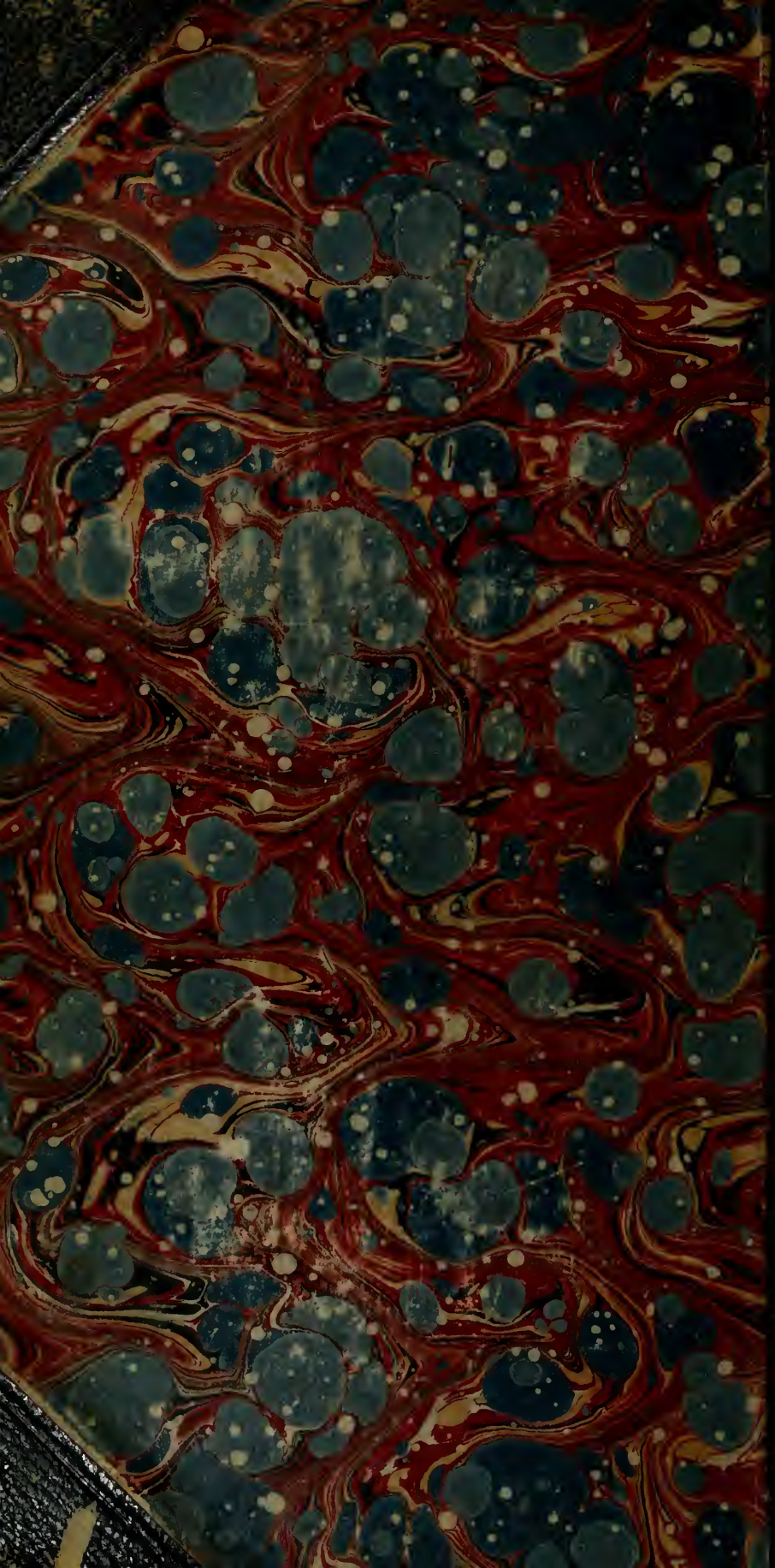
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